MUSICAL COURIER

TULSA'S ANSWER TO THE OPERA PROBLEM IN AMERICA

Tulsa Opera's remodeled headquarters provide large news rooms for chorus and ballet rehearsals; a hi-fi system and tape recorder; removable platforms and special lighting equipment; a lounge; and private rehearsal rooms.

By MARY GRAIG

SEVERAL years ago the phone rang briskly one late October morning and an equally brisk voice asked: "Would you like to fly to Tulsa, Oklahoma, for the opening of the opera?" While we were still catching a surprised breath, the young lady continued: "If so, your tickets are ready at American Airlines." That's the way Tulsa Opera operates—quick, efficient decisions, combined with imagination, all in the service of a cultural group that has won national renown in a brief period of six years.

Naturally, there is nothing a reporter likes better than to pick up the foot and go. So we made a rapid flight, spent a happy week there, and came back deeply impressed by the performances, the 65 or more fine young local singers and dancers, and the delightful people whose enthusiasm and well-directed energy have brought the lyric-theatre project to successful consummation. And we had the inestimable privilege of beginning a friendship with Maud Lorton Myers, Founder, President, and Chairman of the Board of Directors.

Tulsa Opera is the realized dream of one woman who has selflessly devoted herself to the twin ideals of youth-training opportunities and the spread of the cultural arts.

It is difficult to obtain details of her colorful life story. Maud Lorton Myers points to the opera record and insists that the credit for achievement should go to the "wonderful Board of Directors" and the associates who work with her—there is a Tulsa Opera Guild, formed along the lines of the "Met" Guild, representing the several states of the key area. But this doesn't begin to tell the story. As one of the devoted workers writes: "Mrs. Myers is Tulsa Opera . . . but in her great desire for the opera to become fully civic and belong to Tulsa, she has tried to delegate a portion of her leadership and to be just one of the more than 1,000 persons she has enlisted as volunteer helpers."

Several decades ago in San Francisco, an unusually pretty, gifted girl with blue-grey eyes, a lovely voice and personality-plus, dreamed of a singing career. It didn't work out for her. She married Eugene Lorton, owner of the great newspaper, the *Tulsa Daily World*, and moved to the Oklahoma plains where, occupied with her home, family, and travel, she used her talents and resources to enrich the lives of others.

At the death of Mr. Lorton, she became publisher and chairman of the board of *Tulsa World*. And in an area too near to its pioneer past to consider the fine arts of primary importance, Maud Lorton Myers turned the power of the largest newspaper in Eastern Oklahoma to the wholehearted support of every worthwhile cultural undertaking in the community.

Mrs. Myers is a member of the Metropolitan Opera Council, one of the original directors of the Tulsa Philharmonic Orchestra, a member of the Tulsa chapter of American Pen Women, a member of Theta Sigma Phi (national honorary fraternity for women) and of Pi Delta Epsilon (honorary journalism fraternity for men and women). Many honors have been bestowed on her. She was chosen the State's outstanding woman in journalism, named to the Oklahoma Hall of Fame for meritorious civic achievements, and was this year selected as Oklahoma's "Mother of the Year." But her proudest title, I believe, is President and Chairman of the Board of Tulsa Opera. How faithfully and fervently she has labored in this venture it is impossible to convey.

Perhaps the record can speak for her. Tulsa Opera has never had a deficit! And its three basic objectives have been realized. The first of these objectives was to bring to the Magic Empire the best in entertainment from the great world of opera and the singing theatre—as of now, Tulsa has heard the "best eight" in the operetta field in addition to *Traviata, Faust, The Bartered Bride,* and *Rigoletto,* with *Aida* scheduled for Nov. 1 and 3, 1956, sung by an all-star cast. The second objective was to provide opportunities for talented persons in the Tulsa area to obtain actual experience in the theatre. In line with this policy, Tulsa Opera refuses to import a complete production. They call themselves "an amateur opera company with professional standards"; only a few celebrated singers are brought in for extra glamour. Whenever possible, local singers, dancers, teachers, artists and artisans are utilized, and whenever talent warrants, training is supplied. The third objective covers this. Funds available from the non-profit organization are used to establish scholarships.

Musical direction is the prerogative of conductor Gerald Whitney, who has assistants on a year-round chorus and ballet program, made feasible in the new Tulsa Opera headquarters, which includes studios, rehearsal rooms, and an Assembly Hall where a series of one-act operas will be inaugurated this month.

In the city's largest auditorium the "grand" operas are staged under the direction of Anthony Stivanello (who also handles Cincinnati, San Francisco, and other top opera enterprises). Shortly after this screed is read, Herva Nelli, as the Ethiopian Slave-Princess will vie with Claramae Turner, a regal Amneris, for the affections of Rudolf Petrak, a noble Rhadames. The triumphal pageant will be on the scale of "colossal," drawing upon the year-long training of a magnificent chorus, and special choreography designed by Marguerite Bailey.

In her tour of Europe this past summer, Maud Lorton Myers heard more than a score of operas at the leading festivals and made a point to talk with young singers as well as celebrities. She returned convinced that Tulsa's pattern is the answer to the opera problem in America.

With all her concentration on civic service, "Lady Maid" is far from a stereotype of the womens' club eager beaver. The strength of her personality and character does not prevent her from enjoying the funny side of any *contretemps*. Still at heart the young girl who loves everything beautiful and mellifluous, she has joyously shared with others her enthusiasm and her vision, and is one of the most loyal persons in or out of the public eye. Tulsa Opera, one of her many gifts to her home city, has become a shining beacon whose radiance has spread across the land.

musical COURIER

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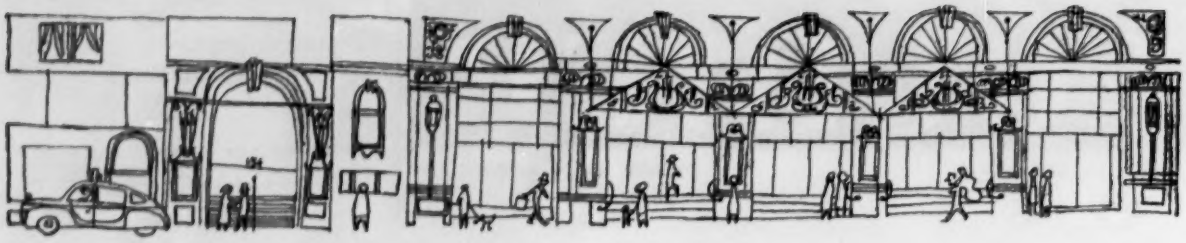
Seventy-sixth Year
October, 1956

ALONG 57th STREET



■ Braving the North Pole winds that cut right through our canyons this bright September, Partout walked around to 59th and the Sherman statue to take a look at possibilities for **"The Girl of the Golden West,"** charger-wise. We hear that dramatic sopranos and today's slighter horses evoke a real problem. But, alas, the shivering steeds we viewed would never bear "Minnie" to triumph. We recall one temperamental sad-eyed fellow from the Met's "Aida," but doubt he would be available for the **Chicago Opera** venture. What has become of the deified-in-song "Brewers' Big Horses" of a past generation? Well, **Carol Fox** will doubtless cope. She has done alright with other equally insuperable problems.

■ Felicitations to unforgettable diva **Elizabeth Rethberg** and congratulations to fortunate **George Cehanovsky** on their recent marriage.

■ Seen on our street: **Erich Leinsdorf,** trotting briskly to pick up his baton for the "Underworld" opening at City Center. Leinsdorf's recommendation of "lighthearted" music is a climatic change for a conductor who has been famous since youth for clarifying the gloomy turgid sweeps of Nibelungen night.

■ Another City Center celebrity, **Phyllis Curtin,** a swift pacer, gets out of sight before Partout can catch either the soprano or his breath. The thought comes, unbidden, they'll need tall bushes for this Susannah.

■ Vans and vans and maybe even a trailer were needed to convoy the **Liberace** props to the *Queen Mary* as the pianist embarked for his European tour. Much excitement around the West 50th St. piers with bubbly fans and a bubbly champagne goodby party. We hear that Liberace's baggage included 34 pieces of luggage (60 complete changes of costume), a custom-made, glass-topped piano (costing, it's stated, about $15,000), and heavy brass candelabra. For the "bon voyage" our artist was attired in a gray silk suit with gold-shot cuffs and lapels (fetching! and only $400). Anyway, Liberace put on a good and unembarrassed show. Maybe John Ringling North would do well to call the artist and/or his advisors in as consultants.

■ Strolling past Carnegie Hall with a big smile on his keen-cut countenance: **Alfredo Salmaggi.** And no wonder the maestro is smiling. On his recent jaunt to Hollywood he was minding his own business and just walking along one of the boulevards when he was spied by an important film official, buttonholed, and offered a lucrative contract to appear in a coming film—as an Indian Chief! Folks say the profile and stone face (when he wishes to be enigmatic) are perfection for the role. So the Salmaggi sons and the Long Island Opera Company and the Brooklyn Academy of Music will be minus a colorful figure for a time.

■ Aura-ed **Leopold Stokowski** arrived to ornament the Fifth Ave. scene with concerts at the Metropolitan Museum of Art. **The Symphony of the Air** with internationally known soloists will play under Stokie's direction at the Grace Rainey Rogers Auditorium of the Museum. Quite a list of up-and-coming pianists is announced for the series, made possible through a special grant from Mrs. John D. Rockefeller, Jr., herself a pianist of some note. (Nice to see pianistic talents sponsored by someone who *knows.*) . . . **Fritz Reiner** passed through en route to Chicago after a "vacation" spent in conductorial work at the Salzburg and Lucerne Festivals. . . . **Thomas Scherman** and his Little Orchestra prepare to celebrate the 10th anniversary of the group's founding. What wonderful music has been programmed during this time, which seems all too short for the Little Orchestra's achievements. Salutes to Mr. Scherman and many, many, many returns.

■ Anything can happen here — and frequently does. Witness the case of **Lola Fisher** — a year ago this time, baby-sitting between shows, or when "at liberty," at 65c per hour, now hailed as the brightest new luminary on the Broadway scene and in (of all shows!) "My Fair Lady." There's still opportunity around. (There's also a lot of throat virus which seems to be no respecter of box-office or festival or concert.) . . . We would advise all aspiring recitalists to beg, borrow, or steal a ticket to hear **Rex Harrison** "sing" an air. He can't really sing at all, as singing goes, but how he delivers!

■ Some of our singers seem never to alter in looks and/or enthusiasm. **"Larry" Tibbett,** buoyant and happy, was chatting with a pretty lady at Carlton House the other day. It's the "Save Carnegie Hall" Committee that Larry currently heads. (He's also operating in the **Pinza** role on Broadway while the basso takes a breather.) Carnegie Hall and TV and Broadway are very nigh akin nowadays. . . . The newest release on projects announces the Carnegie Hall debut Oct. 2nd of **Jack Benny** in a benefit concert for the Fund. Wonder if he will favor us with a rendition of his busy bee sonata for violin? Bet the house will be SRO. This is to be, we hear, a top of the year concert featuring also **Jennie Tourel,** with **Alfred Wallenstein** at the orchestral helm. The grand 65-year-old Hall, creaking in all its joints, but with the most miraculous acoustics, was just sold for five million (cheap at the price) with a tender of re-sale from the new owners to the Philharmonic. Somehow Partout just can't visualize the "Friends of the Philharmonic" up Lincoln Square way!

■ Still at the Carnegie Hall site: looking over this week's programs, romantic (sic) Partout was fascinated by soprano **Lucine Amara's** song list for her Telephone Hour Program (with **Donald Voorhees** beating out the tempi). Reads like a true-story synopsis: "You Are Love," "Art Thou Troubled," "I'll Go Far Away, Never To Return." But don't worry, Lucine will be back chanting heroine's woes at 39th St. and Broadway come fall.

■ Speaking of the "Met," two ladies of a bygone era held court, cut cake, and sang sprightly duets of "Faust" waltzes, celebrating the 100th birthday of **Mrs. Chlotilde Operti Gobbi,** who was a member of the chorus when the Metropolitan Opera opened (with "Faust") in 1883. (Were you there?) The other vocalist was 91-year-old **Maria Giuslane Metten Savage** who, as you must recall, led the Met chorus for many, many years up until recent seasons. She was the elegant Court Lady, the raggle-taggle Gypsy, the "Rosenkavalier" Duenna. If you want to live long and prosper, join the Met! The Centenarian received, among other tokens, red roses from the Met and Bing.

PARTOUT

THE GRASS IS ALWAYS GREENER . . .

DR. HENRY W. LEVINGER
Chief Critic, Musical Courier

By DR. HENRY W. LEVINGER

THE large KLM "Flying Dutchman" touched the ground smoothly. After 16 hours flying time, we had crossed the Atlantic and landed in Schiphol, Amsterdam's airport. Like the rest of Holland, it was bedecked with flowers. For me, it meant the return to Europe after 17 years in New York. One of the first things I realized was that, while in America I was constantly being reminded that I was a European, during these 16 hours just passed, I had become an American travelling in Europe. Not only did the very polite and hospitable Dutch people leave no doubt about this fact, but my own reactions to what I saw and heard were certainly very much colored by the standards and qualifications I had adopted as my own during almost two decades of residence in the United States. One thing became certain from the first moment. Home for me was no longer on the other side of the ocean. Home meant my apartment in Manhattan, my friends in America, and, last but not least, 57th Street.

It is very gratifying to know that one has found new roots, the more so when those roots had been cut off overnight and it was doubtful they would ever grow again. Certainly no double identity was possible, no Jekyll and Hyde existence. The fact was simply that in 17 years the yardstick of evaluation and the faculty of appreciation had taken their coloration from those of the new homeland. "Centimeters" had become "inches."

The Mayfair Music Festival Tour, which brought me to the old continent, covered the almost seven weeks of our peregrinations—Holland, England, France, Italy, Austria, Germany, Switzerland, and Scotland—and the 45 days gave ample opportunity to evaluate objectively what was left of the Europe we had known, how it had changed, and whether we found it to our liking on this side of the Atlantic.

To begin with my conclusion: In music (and to listen to music is the reason we went over) Europe offers nothing that we cannot equal or excel in this country. I suspect that many visiting adjudicators of Europe's musical life are excessively enthusiastic chiefly because of the time and money they have spent to explore this heretofore unknown field. But I seriously doubt whether there are any leading orchestras in Europe with which our leading orchestras do not compare favorably, or whether there are many outstanding European singers or instrumentalists who are not heard in America on tour. In short, I am sure that America is favored with the best available musical organizations and artists of every kind, and it is up to us to channel this enormous wealth so that it can be better enjoyed by more people.

It has become fashionable in some quarters to slight the performances of our leading operatic institutions in favor of those in Europe. I cannot join this chorus of detractors. I have yet to see in Europe any operatic performances with which the best performances given in our opera houses cannot compete. I have yet to hear in Europe any orchestral performances which supersede those given by the New York Philharmonic, Boston Symphony, or Philadelphia Orchestra (to speak only of the highest level). If you go to Europe—and you should go, if only to appreciate what you have at home—you will find many attractive differences. Audiences, for example, look upon musical events not as entertainments or educational ventures, but as something necessary in their lives, like food or sleep. As for operatic performances, one will find on the highest level a magnificent *ensemble,* a communication among the artists which is comparable to the sensitivity of a first-rate chamber music group. But what one sadly misses in Europe are voices (of course, there are exceptions), something our country is blessed with in abundance. A leading personality, head of one of the biggest opera houses in Europe, agreed with me on this point, bemoaning the fact that the importation of American artists was made very complicated by their difficulties in mastering the German language. So, Young American Singers, if you would go to Germany, which is still, because of the number of opera houses available, one of the best training territories, learn the language thoroughly, not only your operatic parts. If you learn to speak and feel the language, you will have no difficulty in competing with your German colleagues.

What I have said about European audiences became apparent the very first evening of my stay in Europe, during an orchestral concert at Amsterdam's famed Concertgebouw. Otto Klemperer conducted the Concertgebouw Orchestra in a Mozart program, the Concerto for Oboe and Orchestra (K. 285), the Piano Concerto in E-flat Major (K. 482), the A Major and the "Jupiter" Symphonies. Otto Klemperer ranks among the few very great orchestral leaders, and his interpretation of the "Jupiter" Symphony was one of the greatest and most introspective delineations of this masterwork I have ever heard. Thanks to the courtesy shown me by the director of the Holland Festival, Peter Diamond, who is the live wire behind this entire venture, I had an opportunity to listen to this great work from the director's box, and to see Klemperer's face, which glowed with the spirituality of a drawing by Rembrandt.

The piano soloist at this concert was Annie Fisher, a native Hungarian, and her appearance made me hope that she will be engaged by our leading orchestras. Mr. Klemperer should also be heard again on this side of the ocean. The audience received conductor and soloist with the utmost devotion, as is habitual in Holland, and rose to their feet spontaneously after each number in honor of the artists, who were also given large bouquets. In contrast to other festivals, the audiences of the Holland Festival are predominantly Dutch, which proves that this event is not organized chiefly to attract foreigners but has deep roots in the life of the Dutch nation.

We heard also a performance of Britten's *Peter Grimes,* which should certainly find a place also in the repertoire of our American opera houses, and another concert by the Residentie Orchestra of the Hague under Henri Tomasi. The excellent Peter Pears was soloist in Britten's "Serenade" for tenor, horn, and string orchestra; but, on the whole, this event did not measure up to the evening under Klemperer.

In London I attended a charming performance of *The Bartered Bride* under Rafael Kubelik. The evening also had the earmarks of a typical

ensemble without any outstanding voice. Orchestra and chorus, however, were of exceptional quality, and the staging was most attractive.

Opera of completely different dimensions was offered in Rome. I went via Paris and the French Riviera, where the beauty of city and countryside had to replace the enjoyment of music, which at this time of the year is silent in both regions. Against the background of Rome's Caracalla Baths, Puccini's *Turandot* was mounted by the Opera Theatre of Caracalla, an extension of the longer winter season held in the Rome Opera House. Among the splendiferous ruins of the Therms of Antonine is the biggest operatic stage in the world. Its surface covers 1,500 square meters and it is 32 meters long. The open-air theatre, which seats 10,000 people, was sold out. Romans and visitors enjoyed Puccini's great work in a rather workaday performance under the magnificent Roman sky. Lauri Volpi was Kalaf, and it was amazing how, after his long career, this great singer is still able to project effectively and convincingly. But in spite of the colorful setting and talented personnel, the performance did not get off the ground. The frame in which the performance took place may have been too grandiose. A historic setting of incandescent beauty should not compete with the frailties inherent in human efforts.

In Florence I heard, in the courtyard of the Basilica della S. S. Annunziata, an orchestral concert by the Orchestra of the Maggio Musicale Fiorentino under Herman Scherchen. The program, which listed one of Mozart's juvenile efforts, Overture in G Major, and had as centerpiece Richard Strauss' "Don Juan," offered a novelty, Variazioni, by the Florentine composer Carlo Prosperi. Written in the twelve-tone vernacular, the work betrays the adroitness of a learned musician but no extraordinary talent. Kodaly's "Harry Janos" Suite closed the musically rather unimpressive evening. But the beauty of the 15th-century churchyard was sufficient to make the evening a pleasure. A Florentine audience, generously sprinkled with visitors from other countries, also seemed to enjoy the *ambiende* more than the music.

Via Venice, the Dolomites, and the Tyrolian Alps, with the Gross Glockner and the mountainous road itself as the summit of enjoyment of nature, we arrived in Salzburg. Our correspondent has reported in an earlier issue on the artistic events there. I can only confirm his judgment, but I have to add one limitation and one expansion. The limitation is that I believe that the quality of the Mozart performances which we heard, admirable as it is, is no more than can be expected from an ensemble which for many years, in the proud tradition of Gustav Mahler, Richard Strauss, and Franz Schalk, has devoted itself exclusively to the impeccable re-creation of Mozart's musico-dramatic *oeuvre*. The expansion is that not enough credit was given to Dimitri Mitropoulos' triumphantly received interpretation of Mozart's *Don Giovanni*, which not only captured the headlines of European papers but aroused the international audience to extraordinary enthusiasm.

One of the most bewildering experiences of the trip for me was the one evening I spent in Bayreuth listening to the new production of Wagner's *Meistersinger*. Ingenious innovations together with aberrations of taste are the trademark of this newest effort of Wieland Wagner. Also rather frightening was the absence of any really great voice in the ensemble of singers. (I heard the second cast.) What remains a miracle of sound in the Festspielhaus is the orchestra. André Cluytens conducted the score, eliciting from the magnificent instrumental ensemble sounds of almost Stokowskian lusciousness. The stylistic justification for such treatment is questionable. In neighboring Munich, where Festspiel audiences filled the Prinz Regenten Theatre, I heard *Rosenkavalier* with Lisa della Casa as *the Marschallin*, Kurt Böhme as Ochs, and a young German singer, Irma Topper, as Octavian. Joseph Keilberth conducted and Rudolf Hartmann was stage director. During the entire performance I was reminded how excellent our Metropolitan Orchestra is, and, though there were fine moments, the entire performance, in my opinion, lacked charm and a much-needed lightness.

Switzerland, where we flew from Munich, has its festival in Lucerne. Again it was an American artist who won the palm at the concert I attended. Isaac Stern played Bartok's Violin Concerto with superb technical and musical brilliance, assisted by a marvelously lucid orchestra under Ansermet. The orchestral offerings under Ansermet, Honegger's Fifth Symphony and Debussy's "Iberia," were most impressive.

My last stop in Europe was Edinburgh. This festival, in my opinion, represents the best type of international artistic assembly. Besides performances by the excellent Royal Philharmonic Orchestra under Sir Thomas Beecham (he conducted one of the most impressive performances of Strauss' "Don Quixote" I have ever heard), Edinburgh's visitors can attend chamber music concerts of unusual interest. Ernst von Dohnanyi, now living in Tallahassee, Florida, returned to the concert stage to play brilliantly his "Variations on a Nursery Rhyme" (for orchestra and piano concertante) and betrayed his almost 80 years of age by the youthfulness and temperament of his artistry. He was also heard in the piano part of his Second Piano Quintet. While I was in Edinburgh, I heard the Hamburg State Opera in a rather undistinguished performance of Stravinsky's *Oedipus Rex* and *Mavra*, and an absolutely delicious production of Cornelius' *Barber of Baghdad*. Arnold von Mill in the title role of the *Barber* brought to our attention one of the finest voices we heard in Europe. But on a musical hegira of this kind, one has to take the good with the undistinguished.

(Continued on page 31)

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THE NATIONAL SCENE

NAC Auditions for "New Faces in Music"

Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., has announced the inauguration of an annual competition for singers and instrumentalists. Each year, the winners will be featured in a nationwide concert tour of a program entitled "New Faces in Music."

Auditions will be held during the month of October and the first two weeks of November at the offices of National Artists Corporation. The competition is open to all singers and instrumentalists between the ages of 21 and 30 who have had training in music. Applications may be obtained by writing to "Auditions," National Artists Corporation, 711 Fifth Ave., New York 22 N. Y. A stamped, self-addressed envelope must be enclosed.

Town Hall Reorganized

Town Hall has entered into a working arrangement with New York University under which the University will cooperate with the trustees of Town Hall in planning and conducting new programs. Ormond J. Drake, assistant secretary of the University, director of its Bureau of Public Occasions, and professor of speech has been given a leave of absence by the University to become director of Town Hall. Mr. Drake assumed his new duties Sept. 15. James V. Edwards, comptroller; Dorothy Dickhaut, concert manager; and Helen Wilkins, assistant secretary, continue in their present positions.

Judson Resigns Philharmonic Post

The Board of Directors of the N. Y. Philharmonic-Symphony Society has announced the resignation of Arthur Judson, upon completion of 34 years of service as manager of the orchestra, and as Executive Secretary and a member of the Board of Directors and Executive Committee of the Society. Mr. Judson's services to the Philharmonic covered almost one-third of the history of America's oldest orchestra. He will continue to head the division of Judson, O'Neill, and Judd of Columbia Artists Management, Inc.

The Board unanimously appointed Bruno Zirato as Mr. Judson's successor, with the new title of Managing Director. In August, 1930, Mr. Zirato was appointed Associate Manager, and since 1947 he has served with Mr. Judson as Co-Manager.

Mr. George E. Judd, since 1953 Assistant Manager of the orchestra, has been appointed Assistant to the President and the Managing Director.

Highlights of Sigma Alpha Iota Convention

Winners of the 1956 American Music Awards competition were announced August 20th in Washington, D. C., at the closing banquet of Sigma Alpha Iota's 28th National Triennial Convention. Ramiro Cortes of Los Angeles, California, was declared winner of the vocal solo competition, and Mel Powell, New Canaan, Connecticut, was awarded first place in the choral division. Both compositions were given world premieres at the banquet. Valarie Lamoree, soprano, of New York City, presented Mr. Cortes' piece, "The Falcon," and the choral work by Mr. Powell, "Sweet Lovers Love the Spring," was performed by a chorus of more than 100 voices under the direction of Margaret Hillis, conductor and musical director of the American Concert Choir and Orchestra. Mr. Powell was present at the banquet, and a special greeting was read from Mr. Cortes. Each composer receives a $300 cash award, and royalties from the sales of his composition, which is to be published by Carl Fischer, Inc., in the Sigma Alpha Iota Modern Music Series.

Rose Marie Grentzer, Director of the American Music Awards program, announced the award winners and also presented to the Library of Congress manuscripts of the compositions published thus far in the Sigma Alpha Iota Modern Music Series. Mr. L. Quincy Mumford, Librarian of Congress, accepted the manuscripts on behalf of the Library. Also heard on the banquet program were a Piano Trio by Ross Lee Finney, played by the Catholic University Trio (Joseph Wilcox Jenkins, piano, Donald Portnoy, violin, Jan Engberg, cello), a vocal solo by Kenneth Gaburo, also sung by Miss Lamoree, and choral works by Norman Dello Joio, Howard Hanson, and Francis Pyle, all from the SAI Modern Music Series.

The distinguished composer Mary Howe was principal speaker for the banquet, discussing "Modern Responsibility." A Sigma Alpha Iota Certificate of Merit was presented to Mr. L. G. Balfour, who has long been one of the most outstanding leaders in the entire Greek-letter college fraternity system—the first time this award has been given outside the music field.

Kathleen Davison (Mrs. John B.) of Des Moines, Iowa, announced at the opening session her retirement from the National Presidency after 14 years of service in the fraternity's top leadership post. Hers has been the longest term in the organization's history and her dynamic and imaginative leadership has been felt throughout the fraternity during this period, marked

PAUL PAYTON, *10-year-old composer of New Rochelle, N. Y., has had five selections accepted for publication by G. Schirmer. Their titles are: "The Merry Go Round," "Scotch Heather," "Hymn to God," "Dancing Leaves," and "Hop Scotch." Although his training is basically classic, he shows a definite penchant for modern music, having recently completed a miniature symphony, "Jazzonata."*

VRONSKY *and* BABIN *rehearse the Mozart E-flat Concerto for two pianos with conductor* ALEXANDER HILSBERG *and the Robin Hood Dell Orchestra for the July 12th concert.*

by extensive growth in scope as well as stature for the organization. Her contributions to the music world generally, as well as that of the Greek-letter college fraternity, have also been of lasting significance, and her retirement from the Sigma Alpha Iota Presidency was marked with deep regret by the membership.

Named to succeed Mrs. Davison as National President was Jeannette Walkinshaw Kirk (Mrs. James G.) of Oklahoma City, Oklahoma. Other new officers elected at the Washington meetings are Miss Mary Jane Waggoner of Lincoln, Nebraska, First Vice President; Mrs. Paul J. Gould, North Olmsted, Ohio, Second Vice President; Mrs. Clyde E. Kesler, Champaign, Illinois Secretary; and Miss Grace Carlson, Chicago, Illinois, Chaplain. Re-elected to office were Mrs. George A. Wood, Milwaukee, Wisconsin, Treasurer; and Mrs. Edna Rait Hutton, Des Moines, Iowa, Editor.

Sigma Alpha Iota's work in music rehabilitation overseas was given major attention at the Luncheon Internationale on the opening day of the Convention, August 17th. Colleen Kirk, Chairman of the fraternity's International Music Fund, was principal speaker for the luncheon, outlining the widespread activities of this national alumnae project. The first Music Therapy Scholarship to be awarded through the International Music Fund, a $500 grant, was presented to Marjorie Ellington, a Junior at Roosevelt University in Chicago, by the retiring National First Vice President, Mrs. McAdams. The musical program, presented by Mr. Alan D. Smith, Information Counsel for the Embassy of Japan, included Miss Yoshiko Hasegawa, playing the samisen, and Mrs. Keiko Moore, performing on the koto. Among the special guests at the luncheon were Dr. Harold Spivacke and Mr. Donald Hurdick of UNESCO, Mr. David Cooper of the U. S. Information Agency, and several ranking officials of the Japanese Embassy. This program and the American Music Awards Banquet were recorded by Voice of America for rebroadcast overseas, as was an interview with Esther Goetz Gilliland, the fraternity's Music Therapy Counselor.

MARY HOWE *acknowledges applause following her address at the closing banquet of Sigma Alpha Iota's National Convention in Washington, D. C. Seated at Mrs. Howe's right are Kathleen Davison, retiring National President, and L. Quincy Mumford, Librarian of Congress.*

Brevard Festival

The exigencies of weather and unexpected changes in vacation schedules permitted no more than a brief sampling of the Gala Festival series of concerts of the Brevard (N. C.) Music Center, but even this was enough to show the high standards of musical excellence that prevail in this center of summer music, nestled high in the Blue Ridge Mountains of North Carolina.

During the first six weeks of the Transylvania Music Camp (June 21-August 5) there were concerts and recitals by Phyllis Curtin, soprano; Eugene List, pianist; Carroll Glenn, violinist; and Sigmund Spaeth, lecturer; with the assistance of the Transylvania Concert Band (Paul Bryan, conductor), the Translyvania Chorus led by Gordon Page, the Transylvania Symphony Orchestra, under the direction of the Music Center's leading spirit, James Christian Pfohl, and several guest conductors, among them Thor Johnson, Music Director of the Cincinnati Symphony Orchestra.

It was this traveler's misfortune to hear only one of the concerts of the final weeks of the session (August 6-26). This Gala Festival Series presented such well-known artists as Lois Marshall, soprano, James Wolfe, pianist (Brahms Concerto No. 1), Vladimir Lukashuk, violist, in Berlioz's "Harold in Italy," a fine performance of the Verdi Requiem (soloists: Lois Marshall, Mary Davenport, Walter Carrigan, Yi-Kwei Sze), Giorgio Tozzi, bass, in recital and operatic arias, Leonard Pennario's scintillating technique in Dohnanyi's "Variations on a Nursery Rhyme" for piano and orchestra, Elizabeth Winslow, soprano, and Morley Meredith, baritone, in an all-Gershwin program, and, finally, to conclude the session, the rousing "Carmina Burana" by Carl Orff, in which Ellen Faull, soprano, and Morley Meredith were the brilliant soloists. The Gala Festival Series was under the direction of Dr. Pfohl.

The orchestral concert of August 18 had as its main feature the Tchaikovsky Violin Concerto, which was rather freely interpreted by Anshel Brusilow, assistant concertmaster of the Cleveland Symphony Orchestra. It was all most informal, in that the soloist appeared somewhat incongruously in suspenders and shirt sleeves. Mr. Brusilow played the concerto with sensitivity and spirit, although the downpour of rain and the high temperature tended to dull the violin tone. This tone, while not very large—again the weather may have been to blame—is crystalline. In spite of the elements, Mr. Brusilow's performance was commendable for accurate intonation, and a dazzling technique.

The superiority of the orchestral execution came as an unexpected but most pleasant surprise. Under the discriminating and precise baton of Dr. Pfohl, the Gala Festival Orchestra attained fullness without stridency and tempered its evident enthusiasm with many delicate effects. The "Dance Rhythms" of Wallingford Riegger, a fascinating work, was performed with brilliance, while there was a bucolic flavor to the flow of Smetana's "From Bohemia's Meadows and Forests." The well-balanced and carefully nuanced Festival Chorus brought the concert to a grandiose finale by singing the choral portions of the Prelude to Boito's "Mefisto-

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fele." The enthusiastic reception of this part of the previous night's program had made the repetition necessary because of popular demand. Dr. Pfohl, building up his dynamics step by step, reached a climax of resounding proportions. LOUIS JOHN JOHNEN

Orpheus at City Center—Opening Without Fanfare

A new chapter of New York City Opera unfolded on Sept. 20 when Erich Leinsdorf, the new director of the institution, stepped onto the conductor's platform to lead his ensemble in a performance of Offenbach's *Orpheus in the Underworld*. As far as he and the musical part of the evening are concerned, the event was filled with promise. Orchestra and soloists attended to their chores with great precision, and Offenbach's music was interpreted with almost Mozartean lightness. What was missing was a bit more charm, or, as the French say, *esprit*. But, a first night being what it is, it was more important to hear a clean interpretation of Offenbach's scintillating score than detailed nuances, which will certainly come to the performance later on when the excitement of the opening night has subsided.

But what was far from satisfactory was the new libretto by Eric Bentley. It was coarse, crude, and in no way in line with the music and the spirit of the original. The platitudes of the book are multitudinous, and the vulgarities too frequent to be mentioned. To quote Mr. Bentley: *Venus:* "And frankly, I don't give a fig what the horny old pig thinks." *Cupid:* "Thinks? He stinks." End of quotation and review of libretto.

The *mise en scène* by Mr. Leo Kerz employed an all-purpose set which will be used also in the other productions of the company. The stage is partitioned by turntables, which Mr. Kerz uses frequently and rather indiscriminately. It is a bit like a kid playing with new toy and having a good time of it. But the grown-ups do not always derive the same enjoyment. Neither did they last night. There was a conspicuous absence of stylistic unity in staging, costumes (Leo Van Witsen), even in the dancing (Anna Sokolow).

The singing was pleasant, with Sylvia Stahlman (Eurydice), Norman Kelley (Pluto), and Jon Crain (Orpheus) in the lead parts. Excellent was Paula Lawrence as Public Opinion, and Hiram Sherman as Jupiter. H. W. L.

American Composers at Work

■ Virgil Thomson, noted American composer, teacher, author, and conductor, has accepted the Edward B. Benjamin $1,000 commission for writing an original composition of a "tranquil nature," in keeping with Mr. Benjamin's stipulation. The work will be premiered by the New Orleans Symphony under Alexander Hilsberg. Last year the commission was awarded composer Paul Nordoff for his "Lento," also premiered by the New Orleans orchestra.

■ Randall Thompson, of the Harvard U. Dept. of Music, has been at work this summer in Switzerland, setting to music the ode of an Elizabethan poet for a new choral-symphonic work on an early American theme. Commissioned by the Jamestown Festival of 1957 to write the work in honor of next year's Virginia-wide celebration of the 350th anniversary of Jamestown's founding, Thompson chose Michael Drayton's "Ode to the Virginian Voyage," written as an encouragement to the first successful English settlement in the New World, at Jamestown, Virginia, in 1607.

■ Daniel Pinkham's Violin Concerto was premiered by Robert Brink and the Cambridge Festival Orchestra, under the composer's direction, on Sept. 8 at the Coonamessett Music Festival, Falmouth, Mass.

In 1950, Brink and Pinkham, renowned as a violin-harpsichord duo, together founded the Cambridge Festival Orchestra, a virtuoso chamber group which has premiered a great many new works.

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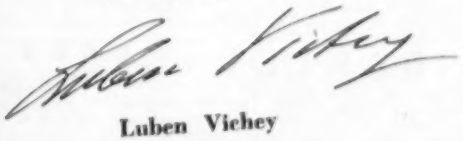

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■ Jack Frederick Kilpatrick has been commissioned by the San Antonio Symphony to write a Choral Symphony on a text derived from the founding fathers of the Republic of Texas. It will be premiered on Texas Independence Day (March 2, 1957).

Kilpatrick has also been commissioned to write a piece for the Oklahoma Symphony to celebrate the 1957 Centennial of the State's admission to the Union. The work will be for chorus, ballet, and narrator, in addition to orchestra.

■ At the opening concert of the fourth season of Special Saturday Night non-subscription concerts by the N. Y. Philharmonic-Symphony under the direction of Andre Kostelanetz, the conductor will introduce a new work by William Schuman, "New England Tryptich." A three-part symphonic work composed after original music and text by William Billings (1746-1800), Schuman's new composition forms another link in a series of works commissioned by Mr. Kostelanetz dealing specifically with American themes.

■ The newly appointed conductor of the Santa Barbara Orchestra, Herbert Weiskopf, well-known symphony and opera director from Los Angeles (formerly Czechoslovakia), has commissioned the American composer George Antheil to write a symphonic work for the opening of the season 1956-57 for his orchestra. It will have its world premiere under the baton of Weiskopf on Oct. 28, 1956. The policy of the Santa Barbara Orchestra is to feature at least one contemporary work on each program and to give American composers preference.

CLEVELAND

■ Perhaps a new era is dawning in this city's concept of musical trends for the future. At least such is the impression gathered from the prospectus announcing the entire programs of the Cleveland Orchestra's 24 pairs of concerts for the coming season. It is exciting news to find that the fare will include four world premieres: Bernard Rogers' "Portrait for Violin and Orchestra," composed for our distinguished concertmaster Josef Gingold; a Two-Piano Concerto by Victor Babin; Louis Gruenberg's "Americana" Suite; and Capriccio for Orchestra by Marcel Dick of this city. Numerous other new compositions will also be introduced. George Szell, now embarking on his second decade at the helm of the orchestra is somehow relaxing his enthusiastic grip on the abundance of Mozart's gems that saturated last season's programs in honor of that anniversary year: he is delving deeply into the vast treasure of masterpieces of diverse tastes; a fresh gust of wind carries a preview of interesting events to delight the devotees of contemporary music as well as the more conservative coterie; Carlos Chavez will conduct two of his own symphonies; Heitor Villa-Lobos is to present an entire program of his own works; there will be a Beethoven, a Brahms, and a Wagner program under Szell's baton, as well as the Verdi Requiem. Robert Shaw, the newly appointed Associate conductor, will present the Missa Solemnis and Stravinsky's Symphonie de Psaumes with the Orchestra and Chorus. Compositions by Vaughan Williams, Walter Piston, Aaron Copland, Wallingford Riegger, Paul Creston, Charles Ives, Alberto Ginastera, and Hilding Rosenberg will have first performances here. Herbert Elwell, distinguished composer and music critic of the *Cleveland Plain Dealer* will be represented by his Pastorale Symphony for solo voice and orchestra, which had been commissioned by George Szell last season; Prof. Arthur Shepherd's Theme and Variations will likewise be heard. The sensational young Canadian pianist Glenn Gould will make his debut in a Schoenberg Concerto counterbalanced by the D Minor Concerto for Clavier and Strings by Johann Sebastian Bach.

■ On Sept. 1 the most successful Pop Concert season rang down the curtain. Due in no small degree to the astute management of Associate Manager George H. L. Smith, a nice surplus of $2000 was chalked up—contrasting sharply with the large deficits of former seasons.

The last week of these summer concerts was enhanced by the appearance of exceptionally fine soloists: Van Cliburn in a rousing performance of Rachmaninoff's Second Concerto; Jean Geis, pianist, who was the young artist award winner of the National Federation of Music Clubs several years ago, in a stunning performance of the Prokofieff Third Concerto; and Ernest Kardos, concertmaster of the summer orchestra, in a suavely beautiful rendition of the Wieniawski Violin Concerto.

■ The Maintenance Drive for the orchestra last season went far beyond its goal, and it is expected that the performance will be repeated this year inasmuch as the Musical Arts Association has decided to commission eight contemporary composers to write new works to commemorate the 40th

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anniversary of the orchestra in its 1957-58 season. The recipients of the commissions are: Howard Hanson, Paul Creston, and Robert Moevs (United States); William Walton (England); Henri Dutilleux (France); Gottfried von Einem (Austrie); Boris Blacher (Germany); and Bohuslav Martinu (Czechoslovakia).

ROSE WIDDER

ST. LOUIS

■ The schedule for the St. Louis Symphony Orchestra's 77th annual season, beginning on Oct. 19, includes the usual 20 pairs of subscription concerts with 5 guest conductors appearing during the first 10 weeks. For the last half of the season, beginning on Dec. 21, Vladimir Golschmann, musical director and conductor for the past 25 years, will assume his accustomed place on the podium to complete the season, and to conduct the annual spring tour.

Guest conductors will be Georg Solti, Igor Markevitch, Edwin McArthur, Jascha Horenstein, Fernando Previtali, with the orchestra's assistant conductor and concertmaster also officiating for the opening pair.

Soloists for the season will be pianists Artur Rubinstein, Rudolf Serkin, Robert Casadesus, Henri Deering, Glenn Gould, Geza Anda and Gary Graffman. Violinists will be Nathan Milstein, Isaac Stern and Berl Senofsky, and the 'cellists, Gregor Piatigorsky and Leslie Parnas.

A performance in concert form of Mozart's *Don Giovanni* will be given in January with Mr. Golschmann conducting, and with a cast including Phyllis Curtin, Helen George, and Lois Marshall, sopranos; John McCollum, tenor; Mac Morgan and Edwin Steffe, baritones; and Kenneth Smith, bass.

The student concert series for public and parochial schools will be given as usual, conducted by Mr. Farbman, and the High School series will be in charge of Mr. Golschmann.

■ St. Louis Municipal Opera closed its 12-week season, having played 85 performances to a total attendance of 627,888. This was a decrease of 51,774 admissions from last year's total of 679,662, due to the forced cancellation of three scheduled performances, together with an unusual amount of threatening weather. The final report indicates that the organization broke even financially, and that all guarantors were reimbursed for the amounts advanced to start the season.

Edwin McArthur, musical director, was a key figure in the various productions and was especially acclaimed for his outstanding interpretations of the scenes from grand opera produced during the last few weeks of the season. These included the first act of *Tosca*, a scene from *La Bohème*, and excerpts from several other familiar operas.

Before the final performance McArthur was honored by the president

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of the local Musicians Union in a backstage ceremony, at which time he was presented with a gold engraved life membership to the organization.

■ The Little Symphony closed its annual season of concerts in the Washington University Quadrangle, with Jascha Horenstein conducting. The attendance was large and enthusiastic.

O. C.

CHICAGO

■ The Chicago Symphony Orchestra's 66th season—the fourth under the direction of Fritz Reiner—will open on Oct. 4 with an all-German program of Beethoven ("Leonore" Overture No. 3), Strauss ("Sinfonia Domestica"), and Brahms (Symphony No. 2). Among other highlights programmed for the initial weeks of the season are: Stravinsky's "The Song of the Nightingale" Suite, with Magda Laszlo, soprano; the Bruchner Fourth, and solo appearances of Berl Senofsky (winner of the 1955 Grand Prix International Reine Elisabeth de Belgique) in Mendelssohn's Violin Concerto, and Geza Anda in Bartok's Piano Concerto No. 2.

Further major soloists to be featured on the 28th pairs of Thursday-Friday subscription concerts and 12 Tuesday afternoon concerts are Rudolf Serkin, Eugene Istomin, Myra Hess, Isaac Stern, Nathan Milstein, John Weicher, Janos Starker, Inge Borkh, Elisabeth Schwarzkopf, Paul Schoeffler, William Warfield, and the Northwestern University Choral Union (William Ballard, Director). The guest conductors, for two weeks each, will be Bruno Walter, Sir Thomas Beecham, George Szell, and Karl Bohm.

Music Director Fritz Reiner and Concertmaster John Weicher will each conduct five of the fifteen Saturday Evening Concerts by the Chicago Symphony Orchestra this season. The remaining concerts will be led by guest-conducting Izler Solomon (two programs), Jean Morel, Guy Fraser Harrison, and Thomas Scherman. The soloists announced for this series are Eileen Farrell, Seymour Lipkin, David Davis, Vera Franceschi, Ivry Gitlis, and Kiki Bernasconi, and five leading members of the Chicago Symphony Orchestra: Francis Akos, Joseph Vito, Victor Aitay, Leonard Sharrow, and Rolf Persinger.

■ Chicago's entry into the television opera field was made when the newly formed Operatic Productions, Inc. (Lawrence V. Kelly, Executive Director), produced (on Aug. 25) the third act from Puccini's *La Bohème* as the first in a series of half-hour grand opera television productions to be filmed in Chicago's Opera House.

Using an orchestra of 60 members from the Chicago Symphony, with Nicola Rescigno conducting, Kelly's plans are to produce the outstanding scenes of famous operas as complete, self-contained units.

Mr. Kelly selected for his first operatic film telecast: Eva Likova, soprano, to sing the role of Mimi; Barry Morel, for the tenor lead, Rudolfo; Frank Guarrera in the baritone role of Marcello; and Delores Mari to sing Musetta.

The giant 50-foot front proscenium stage of the Chicago Opera House, with its 75-foot depth and 35-foot height, offered a serious challenge to set designers and the technical crew on cameras and booms. Four TV cameras were used: two for long-range or over-all, full stage shots, and two for artist close-ups or tight scene shots. The original sets created by the former Chicago Opera Company were used on the full stage in this filming presentation of *La Bohème*.

■ The Allied Arts Corporation (Harry Zelzer, Managing Director), which offers this season its most extensive and diversified program, will open with the first of the Fine Arts Quartet's Beethoven-Bartok Series, on Oct. 17 at the Goodman Memorial Theatre. A major highlight of the season will be the first Chicago appearance of the Vienna Philharmonic (André Cluytens, conductor), to be presented (Nov. 18) on the Allied Arts Music Series, which also announces the return of Herbert von Karajan and the Berlin Philharmonic (Oct. 27-28), concerts by the Festival Quartet (Victor Babin, Szymon Goldberg, William Primrose, Nikolai Graudan), the De Paur Opera Gala, and such noted recitalists as Elman, Schwarzkopf, Seefried, Malcuzynski, Simoneau, Stern, and Brailowsky.

Louis Kentner will make his Chicago debut Dec. 2 in the Allied Arts Piano Series, which further lists Gary Graffman, Rubinstein, Moiseiwitch, Serkin, Solomon, Lateiner, and Jack Hansen.

Additional attractions under Allied Arts Corp. management, are a Dance Series at the Civic Opera House, and a Travel and Adventure Series at Orchestra Hall.

■ The Zelzer Concert Series includes the first of the Vienna Philharmonic Concerts, the Singing Boys of Norway, and recital appearances of Milstein, Inge Borkh, Igor Gorin, and Nicolai Gedda.

■ Clara Verson, pianist, returned in mid-September from her summer vacation at Provincetown, Cape Cod, to prepare new repertoire, including some newly acquired Latin American compositions, for her busy season of recital bookings, which begin in October, and include a Fullerton Hall recital in April.

■ The Bertha Ott Concert Management will present Myra Hess in her annual Orchestra Hall recital, Jan. 29, and will re-introduce in the same hall Alyne Dumas Lee, soprano, later in the season.

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Chicago Tribune

ROSA RAISA-RIMINI *and* LOUIS SUDLER, *snapped as they were alighting from a car in front of the orchestral platform at Soldier Field to judge the finalists at the Chicagoland Music Festival on Aug. 18. (The third judge was Sonia Sharnova.) After the Festival Mr. Sudler flew to San Francisco to appear as soloist at the Republican National Convention.*

Other artists booked by this management, who will appear in Fullerton Hall recitals, are Alcestis Bishop, violinist, and Joseph Rezits, pianist, who will open the season Oct. 17 in a sonata recital; Carlos Montoya, Spanish Flamenco guitarist; Jo Ann Crossman, pianist, and Donald Stenberg, baritone; Naomi Watson, contralto; John Lennon, tenor; Jasper W. Patten, pianist; Robert Block, violinist; Richard Billingham, organist; Adeline Hawkinson Goodman, pianist; Barbara Crooks, pianist; Cara Verson, pianist; Leon Kirkpatrick, pianist; and winners of the Society of American Musicians contests (Primary, Junior, and Senior Divisions).

■ The Chicago Chamber Orchestra (formerly Collegiate Sinfonietta; Dieter Kober, conductor) will open the first of five Sunday Chamber Concerts in the Art Institute of Chicago on Dec. 9. Guest soloists for the series will be Rudolph Ganz, Aksel Schiotz, Philip Farkas, Ernst and Lory Wallfisch, and Jack Rudolph Hansen. Contemporary composers represented on the varied programs, are John La Montaine, Rudolph Kelteeborn, Hildung Rosenberg, Quincy Porter, and Benjamin Britten.

■ Lyric Opera of Chicago's five-and-a-half-week season (announced in the Sept. issue) will get off to a brilliant start on Oct. 10 with a performance of Puccini's *Girl of the Golden West* (starring Steber, Gobbi, and Del Monaco). A Guarantors' Ball will follow.

■ Contemporary Concerts, Inc., for the third in a series of four concerts, Oct. 3, will present a program of modern madrigals by the Tudor Madrigal Singers (Lola Hutchison Dvorak, soprano; Edith Ballard, soprano; Jane Haley, alto; George DeLoruea, tenor; Robert Dvorak, bass; William Ballard, director; Ruth Seisert Phelps, accompanist). Composers of the magrigals programmed are Bryan Dority, Robert Dvorak, Benjamin Britten, Bela Bartok, and Avery Claflin.

■ The Pro Musica Trio (Nina Mesirow-Minchin, piano; Herman Clebinoff, violin; Karl Fruh, viola), Chicago's oldest chamber ensemble, will play the first of a series of morning concerts, sponsored by the Chicago Chamber Music Society, on Oct. 10, at the Arts Club of Chicago. Succeeding concerts will be given on the second Wednesday of each month through April.

■ The Musicians' Club of Women (Mrs. Joseph Mikolas, President) will resume this season the production of operas in English in condensed form. Verdi's *La Traviata* and Menotti's *The Old Maid and the Thief* will be presented under the direction of Thomas C. Willis in Fullerton Hall of the Art Institute on Jan. 30 and May 8 respectively.

■ The Fine Arts Quartet has just announced an exciting series of concerts for the coming season, a Beethoven-Bartok cycle.

Six concerts will be presented at Chicago's Goodman Memorial Theater, the entire series to be under the management of Allied Arts Corporation (Harry Zelzer, President). Each of the six programs will offer two Beethoven quartets and one of the six Bartok Quartets. Thus, the entire Bartok quartet cycle will be represented, as well as 12 of the 16 Beethoven Quartets, early through late.

The Fine Arts Quartet is under the national management of Concert Associates, Inc., with Kenneth Allen, of that agency, as direct representative. The Quartet expects eventually to present the Beethoven-Bartok Series to audiences throughout the country.

DOSHA DOWDY and RENÉ DEVRIES

Manon Lescaut Opens San Francisco Opera Season

At opening night of the opera in San Francisco, the big show occurred before the curtain rose and between the acts in the foyer, where socialites glided in a stately promenade in lavish evening clothes and tails. It was a scene over which Henry James would have licked his dignified chops, a scene he would have let his pen delineate in careful clauses, down to the last dowager's satin stole. The music was something else. Puccini's *Manon Lescaut* is an early and occasionally thin and slow-moving Puccini score. In his American debut, conductor Oliviero de Fabritiis tenderized the music to so delicate a timbre that it all faded away intermittently like the smile of the Cheshire cat, sounding like an old recording with the voices pressed against the mike and the orchestra leading a faint, far-off accompaniment. But Dorothy Kirsten as Manon and Jussi Bjoerling as Des Grieux sang nobly, letting their voices soar with conviction above the thin, madrigal-like chorus. The decor was trite and conventional, except for the Second Act set, Manon's room. It was in this setting that Margaret Roggero, as the "Musician," sang her single song with great beauty and grace, and after that, in Acts III and IV, the performance began to rise in romantic temperature. This heirloom opera, though, could not compete with the gowned and top-hatted heirs out front who were the real stars of the opening.

K. H.

SAN FRANCISCO

■ Several week-end performances of Benjamin Britten's *Albert Herring*, held at the Marines' Memorial Theatre in San Francisco, greatly enlivened the local musical scene during the month of August. While the majority of the twelve singers in the cast were already favorably known to Bay Area

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audiences, rarely had they been heard to such excellent advantage, or in so exciting a setting, for the work was produced with the utmost care and an abundance of imagination which successfully met the demands both of Britten and his librettist, Eric Crozier, on every conceivable level. It is curious that the group has given itself no name, for opera presented on a small scale has not had so polished and witty a production in these parts within recent memory.

A great portion of the credit was due to Evelyn Olivier, musical director, who substituted a single piano for Britten's chamber orchestra of twelve. Miss Olivier played the bright and amusing score with electrifying vitality and a fine regard for the individual requirement of the singers. The tricky ensembles in which this work abounds were all achieved without the slightest suggestion of effort, and a truly brilliant climax was reached in the third act "Threnody."

Vincent Porcaro wisely chose to mount this rather over-long comic opera with three brightly effective yet extremely simple decors, thoroughly in keeping with Britten's modest and tasteful score, though they hardly suggested a small market town in East Suffolk, 1900. He was also responsible for the astoundingly fluid stage action in which each role was so deftly and entertainingly conceived, one quite forgot that this piece, despite its many fine qualities, is but a very thin adaptation indeed of de Maupassant's "Le Rosier de Madame Husson."

As Albert Herring, the modest and repressed greengrocer, Orva Hoskinson sang with his accustomed skill and built up a most convincing and touching characterization, artfully underplaying the drunken scene. Jane Wilkins was excellent as his imposing and possessive mother. Dorothy Renzi's conception of the prudish and nosy Lady Billows was deliciously comic, ably supported by Margot Blum as Florence, her prying maid. Each and every member of the cast sang with a clarity which did much to keep the performance constantly alive. The costume styling and fanciful hats created by John Waltz contributed much towards giving the production its air of elegance and distinction. One fervently hopes that *Albert Herring* is but the first of many productions which this group will present.

■ An exceptionally beautiful program dedicated to seven Italian composers of the Baroque period drew a record attendance to the Veterans' Auditorium on the evening of August 29 when music patron Frank de Bellis and the University of California Extension jointly sponsored a concert performed by a chamber orchestra of some thirty members, directed by Adrian Sunshine.

The concert was unusually gratifying on two scores, serving not only to introduce unfamiliar music of high quality, but to present soloists of marked talent for the first time in San Francisco.

Alberto Fortonio was the solo bassoonist in Antonio Vivaldi's delightful "Concerto in F, Fano Cat," and the nimble manner in which he handled the two allegros contrasted stunningly with the sustained loveliness of tone which he employed in the andante. Mr. Fortino has performed in many parts of the world, including Naples, Shanghai, and Bogotá, and it is good to know that he has chosen to make San Francisco his permanent home. Another highpoint of the evening was the Recitativo from Francesco Bonporti's Concerto in F, in which Henry Shweid played the violin solo with tender and impassioned tone. One hopes that there will soon be an occasion to hear this work in its entirety. Felix Kraus proved himself an admirable musician as solo oboist in Benedetto Marcello's fascinating Concerto in C Minor. Young Marie Louise Fiatarone played with captivating charm and spirit the piano solo of Tommaso Giordani's engaging Concerto in C Major, the larghetto movement of which is a set of variations on the melody known as "Believe Me If All Those Endearing Young Charms" (the composer spent some 40 years of his life in Dublin!) Purely orchestral works included both an Overture and Sinfonia by Giovanni Paisiello, a brilliant Concerto Grosso by Francesco Durante, and Nicolo Piccini's vivacious "Lo Molinarella" Overture. All of these works were conducted with discernment and verve by Adrian Sunshine, under whom the ensemble performed with liveliness and precision.

■ The summer series of "Pops" concerts held in the Civic Auditorium came to a stirring close on the evening of August 25, featuring Beethoven's Fantasia for Piano, Chorus and Orchestra (Op. 80). Orchestra and chorus scored a tremendous success under Dr. Hans Leschke, and Findlay Cockrell gave a most enjoyable account of his pianistic ability. Throughout the season the talent of local soloists (many making their first formal concert debuts) varied, but capacity audiences were warmly generous in their appreciation. Memorable individual performances were those of Ann Adams, harpist, in Handel's Concerto in B-flat, and Edgar Jones singing with impeccable taste and diction Ravel's cycle "Don Quichotte à Dulcinée." Conductor Arthur Fiedler was at his best, which is very good indeed, in a program which included music by Hérold, Bartok, Schubert, and Mozart, proving to a highly delighted audience that a "Pops" concert need not necessarily be made up of selections of dubious value.

■ At Montalvo, Saratoga, a summer music festival extended throughout August, performances being held at twilight in the beautiful outdoor amphitheatre where, fortunately, the acoustics are such that no mechanical devices are required to "improve" the sound. Events included a highly spirited Russian vocal quartet, originally staged folk-opera (Kurt Weill's *Down in the Valley* and Alec Wilder's *Cumberland Fair*), a Woodwind Ensemble, and a most diverting Chamber Jazz Sextet. Entertaining as these

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varied and novel programs proved to be, the highpoint of the festival, musically, was attained on the opening night when The Little Symphony Orchestra of San Francisco under the expert baton of Gregory Millar presented a beautifully prepared and finely balanced program, the climax of which was reached with the Bach-Busoni Concerto in D minor for Piano and Orchestra in which Egon Petri was the soloist. Since Mr. Petri was a pupil of Busoni it was not surprising that he played this particular arrangement with singular insight and authority. His tone was consistently beautiful and virile, and he maintained an exquisite balance with the small orchestra. This was virtuoso playing in the true sense of the word, individual, but happily free of all exaggeration and affectation. An interesting contemporary selection on the program was Samuel Barber's vigorous and well-constructed Capricorn Concerto (Op. 21)), employing the use of three excellent soloists—Raymond Duste, oboe, Walter Subke, flute and Edward Haug, trumpet.

■ On the evening of August 23 the Fujiwara Opera Company from Tokyo presented *The Mikado* at the Berkeley Community Theatre. While there are many appealing voices in the company, the production was not distinguished either visually or histrionically. One had hoped for a vivid, original approach to Gilbert and Sullivan's masterpiece, but the presentation was sadly uneven and timid, while the orchestra was at times almost nonexistent despite conductor Allen Jensen's valiant efforts. The performance could in no way compare with this company's charming *Madam Butterfly*, which had been presented on the previous evening. The company might do well to limit itself to performances of the Puccini work while on its present tour of the United States.

ALAN CAMPBELL

LOS ANGELES

■ Programs led by Bruno Walter, Leopold Stokowski, and Izler Solomon, and solo performances by pianist Walter Gieseking and soprano Renata Tebaldi brought Hollywood Bowl's 35th summer season of "Symphonies Under the Stars" to a musically triumphant close. The season was excellent, too, from the standpoint of a more even attendance at symphony programs, and frequently sold-out 20,000-seat patronage at the "pops" concerts. In this respect it was much superior to the summer of 1955. Although no financial figures have been released, it is certain no huge deficit was piled up, as was the case last year.

Bruno Walter's conducting of the Mozart Requiem with the Roger Wagner Chorale assisting the Los Angeles Philharmonic Orchestra was a masterpiece of skillfully underplayed tension. In Dr. Walter's hands the work emerged with a remarkable cohesion that gave the lie to those who strive to separate the Mozart-composed and Sussmayer-scored sections. It was filled with faith and humility, but it had strength, too. Above all, there was a sublime radiance and warmth that always reminded one of the surging vitality of the composer, who actually hastened his end by his death-bed efforts to forward his completion of the score.

The soloists were Brunetta Mazzolini, soprano; Gilbert Russell, tenor; and Giorgi Tozzi, whose bass was here heard to more brilliant effect than a week earlier in Verdi's Requiem. The quality of relaxation which Dr. Walter gained from the large chorale greatly improved its tone, which in the past two or three years has sometimes tended to be rather white and tense under more domineering direction.

No greater contrast could be imagined than that between the all-symphony programs conducted by Dr. Walter, just turned 80, and Leopold Stokowski, who by this reviewer's music encyclopedia is 74. Dr. Walter played Mozart's 39th Symphony on the Requiem program, and at his second concert led Weber's *Euryanthe* Overture, Brahms Second Symphony, and Strauss' "Don Juan" and "Til Eulenspiegel." For Stokowski, the concert consisted entirely of 20th-century music, save for a Canzone by Giovanni Gabrieli.

Dr. Walter's Mozart Symphony was a model of tasteful proportions; his *Euryanthe* was sonorous; the Brahms Second Symphony was discreetly held in check to show up the climactic finale; and "Don Juan" was stunningly sensuous in tone and pace. But the surprise was "Til," given a reading whose dramatic character, fire, fantastic sensitivity in dynamics and pace made it a truly Hogarthian musical portrait. Its definition was amazing, and the Philharmonic played it with a virtuosity to match the conductor's interpretative wizardry.

Stokowski's preoccupation with sonorities led him to contrast Alan Hovhaness' scintillant Prelude and Quadruple Fugue for Strings with Gabrieli's "Canzone Quarti Toni a 15" for three brass choirs. It was a wonderfully sounding *tour de force*, and made one wish that more Renaissance music of the Gabrieli type could be heard in the vast Bowl, where it sounds so well.

Prokofieff's "Scythian Suite," heard here for the first time, I believe, was a glittering work of irresistible rhythmic drive, and won tremendous applause. So, too, did the rarely played "Planets" suite by Gustav Holst, which Stokowski led with firm belief in its worth and with commanding realization of its tonal possibilities. The sequence for *a cappella* women's chorus in the final movement was particularly effective by virtue of Stokowski's having it amplified from one of the Bowl's light towers. This concert, to this reviewer, was the single most provocative program of the season.

Izler Solomon, new conductor of the Indianapolis Symphony and just re-engaged to lead the Aspen Festival

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next summer, was handicapped by the fact that his soloist, Walter Gieseking, played not only a major concerto on each program, but also a long series of solo numbers (which were tastefully amplified in the huge amphitheatre). Still, Solomon managed to prove his abilities once again by introducing Dmitri Kabalevsky's Second Symphony (a vivid, but often introspective work of much melodic beauty), leading Honegger's "Nocturne," Weber's *Oberon* Overture, Beethoven's "Prometheus" Overture (splendidly held together), and by making Bizet's C Major Symphony assume almost Mozartean beauty and importance.

For Gieseking he gave richly romantic readings of Rachmaninoff's C Minor and Grieg's A Minor Piano Concertos. Gieseking, who was said to be playing the Rachmaninoff for the first time at a major public concert, made a dashing, dazzling thing of it. But in the Grieg he was guilty of far too much sloppy fingering for it to be overlooked in the passion of his performance. Much superior was the eloquence of solo pieces by Mendelssohn and Schubert at the Rachmaninoff concert, and the resiliency of works by Castelnuovo-Tedesco and Debussy after the Grieg. These smaller works were wonderfully played, and the pianist, walking and playing erect and strongly, seemed at last fully recovered from the tragic automobile accident of last winter.

Kurt Herbert Adler, musical director of the San Francisco Opera Company, took the baton for the final Bowl concert featuring Renata Tebaldi. His assured direction in Strauss' eloquent Symphonic Fragment from *Die Frau ohne Schatten* and the Four Sea Interludes from Britten's *Peter Grimes* matched Miss Tebaldi's regal singing. She was particularly moving in the "Salce, salce" and "Ave Maria" from Verdi's *Otello*, when not a sound could be heard from the audience of approximately 10,000 persons. Her generous, almost consistently inspired offerings included arias from *Adriana Lecouvreur, Manon Lescaut, La Forza del Destino*, and *Tosca*.

C. SHARPLESS HICKMAN

Duluth Season Lists *Nutcracker* Ballet and *St. Matthew Passion*

The 24th season of the Duluth Symphony Orchestra, under the direction of Hermann Herz, will open Oct. 19. This will mark Mr. Herz's seventh year as conductor. The season will consist of the usual seven subscription concerts and two youth concerts.

The complete "Nutcracker" Ballet, with narrator, will be presented in December. The script was written by Antal Dorati, conductor of the Minneapolis Symphony Orchestra. The ballet was played by the Duluth orchestra two seasons ago.

At the final concert, the orchestra will perform Bach's "St. Matthew Passion" with Jacqueline Murphy, Rosemary Anoe, John Toms, and Raymond McAfee as soloists, assisted by the combined choirs of the First Lutheran Church, the University of Minnesota (Duluth Branch), and the Superior State College of Superior, Wisconsin.

Third Washington Square Chamber Music Series

Reservations may now be made for the third annual Washington Square Chamber Music Concert Series sponsored by New York University's Division of General Education. Tickets will go on sale Oct. 1.

The series will consist of six Friday evening concerts on October 26, November 30, January 11, February 8, March 8, and April 5. Each will be presented in NYU's Vanderbilt Hall Auditorium, 40 Washington Square South.

NATIONAL NOTES . . . . . .

Five vocalists, headed by **Lily Pons** and **Jerome Hines** of the "Met," two violinists, a pianist, and an organist are among the soloists for the 97th **Worcester** (Mass.) **Music Festival,** Oct. 15-20. Innovations this year include the first use of the Auditorium organ in a major role with orchestra, and the programming of a famous oratorio, Haydn's "The Creation." . . . Professor **Bruno Eisner** has been invited by the University of Colorado (Boulder, Colo.) to preside at a master class for piano during the next term. . . . The Seattle Symphony has announced the appointment of **Henry Siegl** as assistant conductor and concertmaster for the 1956-57 season. . . . The 7th annual Conference of the **National Assn. for Music Therapy** will be held at the Hotel Jayhawk, Topeka, Kansas, Oct. 18-20. . . . **William R. Smith** has been named to the post of assistant conductor of the Philadelphia Orchestra Assn. . . .

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THE INTERNATIONAL SCENE

First Baalbek Music Festival

The building of the great temples of Baalbek (Lebanon) is generally believed to have been started by the infamous Roman fiddler, Nero. Three centuries and hundreds of thousands of slaves toiling under the whips of a succession of Roman emperors were required to finish the job. Last week the imposing remains of those temples, lighted up to present an unforgettable spectacle before 15,000 pairs of eyes, reverberated to the sounds of one of Europe's leading orchestras in a series of five concerts which made up the first Baalbek Music Festival. This listener couldn't help thinking that it might have been fitting to place an extra chair in the fiddle section for Nero's ghost.

However, even without the services of that spectral violinist, the Hamburg N.D.R. orchestra easily justified the fanfare of trumpets which hailed its arrival. A committee of prominent citizens which underwrote most of the expense of bringing the orchestra over from Germany (the rest of the money was contributed by the Lebanese and German governments) worked like beavers to make the festival a success. All five programs had been meticulously rehearsed and beautifully played. The performances were sold out well in advance and the audiences' enthusiasm soared. The local government has now puffed out its chest and announced that henceforth the festival, which is to be an annual event, will receive ample financial support from the national budget.

The festival engaged the services of two prominent conductors, the American Leon Barzin and the German Georg Ludwig Jochum (a brother of the celebrated Eugene Jochum and a fine conductor in his own right). Barzin's virtuoso baton technique and musicality are qualities which are well known to American audiences. The Lebanese public, hearing him for the first time, was deeply impressed by his performances. He conducted two of the five concerts. At one of them he had the German pianist, Wilhelm Kempff, as soloist in the Beethoven Fourth Piano Concerto, and at the other Aldo Mancinelli, a young American pianist, was the soloist in Anis Fuleihan's Second Piano Concerto. Jochum conducted three concerts, one of which was a chamber orchestra concert held in the small temple of Bacchus, with Kempff as soloist in the C Major Mozart Concerto (K. 467). Another soloist at this concert was the orchestra's remarkable first flutist, Gerhard Otto, who played the solo part in the Bach B Minor Suite. Erich Roehn, violinist, and Arthur Troester, cellist, were the capable soloists in the Brahms Double Concerto at the closing concert of the series, also conducted by Mr. Jochum.

The four symphonic concerts were held in the open, in a great court lying between the two principal temples, and against the backdrop of the famous six standing columns of the temple of Jupiter. No shell for the orchestra and no amplifiers were used —the fault of "acoustical engineers" who had ruled these out as unnecessary and detrimental to the atmosphere of the setting!—so that the orchestra was sometimes barely audible. A shell is to be constructed for next summer's festival, with possibly an amplifying system similar to those used at some American outdoor concerts. The acoustics in the temple of Bacchus, however, which is intact except for a non-existing roof, are better than in most concert halls. They are, in fact, quite wonderful. The orchestral sound takes on a remarkably rich and glowing quality. The loudest passages sound full without being in the least concussive. There is, therefore, some talk of holding all future concerts in this temple.

One of the concerts featured four Americans and was strongly supported by the large American colony in Beirut. It was at this concert, conducted by Leon Barzin, that Aldo Mancinelli, Ohio-born graduate of Oberlin and winner of the 1955 Busoni prize, was soloist in the Fuleihan Concerto. The program also featured two compositions, "Kohar" and Armenian Rhapsody No. 1, by the American composer Alan Hovhaness. The program, which opened with the Mozart "Haffner" Symphony, closed with a stunning performance of Stravinsky's "Firebird" Suite that brought the audience to its feet clamoring for encores. The Fuleihan Concerto is a difficult work, but young Mancinelli played it masterfully.

The festival committee hopes to be able to bring one of the leading American orchestras for next summer's festival and there is also talk about adding ballet to the festival schedule.

DR. SAMI ABOUSSOUAN

Manoug

Baalbek's Temple of Bacchus is the exotic setting for a concert by the Hamburg NDR Orchestra (reduced to chamber size) conducted by G. L. JOCHUM, *with* WILHELM KEMPFF *as piano soloist.*

Salzburg Festival

The tension which in former years preceded the premieres at the Salzburg Festival this year changed into an expectation which had no artistic origin, but was caused by Karajan's first appearance as unconditioned dictator of the Salzburg Festival. Any tension there might have been in Salzburg because of the Mozart Bicentennial was absent as regards the standards of the performances and the novelties of the production. Of the six operas, all by Mozart, there was only one new production, *Nozze di Figaro,* and this was new only in parts, a further development of the same performance in past years under the same direction in Salzburg and Vienna. It may be that the limitation was quite welcome.

For the first time since the great postwar era, which ended with Furtwaengler's death two years ago, one could admire again one of the finest productions: *Don Giovanni* in the magnificent Herbert Graf production in the Felsenreitschule. Dimitri Mitropoulos conducted with a similar breadth of tempo and the same grandiose dramatic accents we remember from Furtwaengler. The cast, with Siepi as Don, Corena as Leporello, Elisabeth Grummer as Donna Anna, and Leopold Simoneau as Ottavio was ideal.

Cosi fan Tutte in the courtyard of the residence under Karl Boehm and with the usual standard cast—Seefried, Dermota, Kunz, Schoeffler—was again an exemplary effort of light and sharply faceted Mozart style.

The Magic Flute, planned by Furtwaengler and given in last year's production of Herbert Graf and in the settings by the great artist Oskar Kokoschka, was also given at the Felsenreitschule. The performance was conducted by George Solti, and the wonderful Elisabeth Grummer sang Pamina for the first time. From last

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year was also revived *The Abduction from the Seraglio* (this was conducted by George Szell in place of Boehm), and from the Vienna Mozart Festival in January the boring production of *Idomeneo* under Karl Boehm in the production of Schuh and Neher was transferred to Salzburg.

The sensational stage event (Goethe's *Egmont* wasn't very successful) was the first Austrian guest performance of the New York City Ballet, which will be in Vienna from September 1st to 9th.

The great moments of the concert stage were the Mozart Requiem conducted by Bruno Walter and two evenings conducted by Dimitri Mitropoulos. The latter's interpretation of the gigantic Requiem by Berlioz, given in memory of Furtwaengler at the Felsenreitschule, was one of his most impressive achievements. The "Dies Irae" sounded like an earthquake, in accordance with the composer's request in the score. The same splendiferous effect of performance was given Richard Strauss' "Alpensymphonie," while Mozart's C Minor Piano Concerto with Casadesus as soloist was one of the finest Mozart performances during the Festival. George Szell (also as pianist), Carl Boehm (with Schneiderhan and Mainardi as soloists in the Brahms Double Concerto), Fritz Reiner (with Arrau in Beethoven's "Emperor" Concerto), and Rafael Kubelik conducted other concerts with the Vienna Philharmonic. The world premiere of Martinu's "Three Murals of Piero della Francesca" in Kubelik's concert were a big disappointment. The piece does not rise much above the level of entertainment music. The recitals of soloists (Grumiaux, Milstein, Anda, Arrau), and song recitals (Siepi, Seefried, Schwarzkopf, Fischer-Dieskau) rounded out the international program. The concert of the Zagreb Soloists (13 strings under the direction of conductor Antonio Janigro) count among the best offerings.

The great Mozart Festival passed without many highlights, also without incident. But the multitude of events offered to the tourists was, for those who looked behind the scenes, only the frame for the drama with which Karajan, who this year did not conduct at all, established his dictatorship of Salzburg. In Vienna he still thinks it advisable to appeal to the sympathy of audience and press, but in Salzburg he wreaks vengeance for his own feeling of having been offended. It was unheard of how he treated the President of the Artistic Council, the composer Gottfried von Einem, whose resignation he demanded out of personal dislike (the resignation did not occur). The program for the next season was not discussed in the Council. Mr. Karajan mapped it out and communicated it to its members. However, a part of the Artistic Council—Graf, Boehm, Schuh, Neher—won out on one point: the yearly production of a contemporary opera, which Karajan wanted to delete from the Salzburg program, will remain on the schedule for next season. Lieberman's *School for Women* will be given next year with Szell conducting. Mitropoulos will conduct Richard Strauss' *Elektra* at the Felsenreitschule; Krips, the revival of the *Abduction;* and Boehm, *Figaro. Fidelio* (in the Felsenreitschule) and *Falstaff*, Karajan will conduct and stage himself.

There are only a few artists who do not view this development with deep concern. But the threatened resignations of Boehm, Schuh, and Neher never took place. Only Kokoschka and Herbert Graf resigned. (Graf will also help Mitropoulos by staging *Elektra.*)

Thus the Salzburg Festival from 1957 will enter a new era. Nobody who knows conditions doubts for one moment that it will be one of spiritual emptiness but limitless *mise-en-scène* for Karajan personally. In Salzburg greater values will be destroyed, as they have been at the Vienna Opera. The "great" Salzburg was built by the devotion and humility of the greatest musicians, Toscanini and Walter, before the war, and by Furtwaengler during more recent years. Over this city in the summer months hovered a spirit completely missing in the musical life of the big cities. The Salzburg Festival was the heartbeat of artistic Europe. When will a musician return who has the greatness and the love to revive this heartbeat?

ERICH JANTSCH

DR. THOR JOHNSON, *conductor of the Cincinnati Symphony, leaves for a month of conducting in Scandinavia and Northern Europe. His first appearance, marking his European professional debut, was with the Finnish National Radio Orchestra in Helsinki on Sept. 14. Opening the Oslo season on Oct. 5, he returns to open the Cincinnati season on Oct. 12.*

GERMANY

■ With *Salome, Elektra, Rosenkavalier, Ariadne auf Naxos, Frau ohne Schatten, Aegyptische Helena, Arabella,* and *Capriccio* in its repertory, this year's Munich Festival offered as comprehensive a Strauss survey as one can ever hope to come across. Munich

has by now so fully developed a Strauss style of its own that the performances there can be taken as models of what Strauss probably would have wished them to be if he personally had been able to supervise the productions. This stylish homogeneity is mainly the work of Rudolf Hartmann, stage director of all but two of these productions. One may ask whether his is a contemporary approach to these works, or whether he now merely follows the pattern he firmly established during the 'thirties in close collaboration with Strauss himself. But one cannot question the sincerity and the immense familiarity with Strauss' whole spiritual world which speaks out of Hartmann's refined and very cultivated productions.

The trouble is that he has still to find the one conducting who is in complete sympathy with his personal Strauss conception. This year the conductorial duties were shared by Joseph Keilberth, Robert Heger, George Sebastian, Hans Knappertsbusch, and Karl Böhm, the main burden falling to the indefatigable Keilberth, on whose natural feeling for Strauss critical opinions are rather divided. It remains to be seen whether Munich's new Generalmusikdirektor, Ferenc Fricsay, who takes over his new assignment with the 1956-57 season, will be able to bestow on these productions a musical homogeneity equal to the visual homogeneity now realized. As far as I have followed his career, he has yet to conduct his first Strauss opera.

■ The real beginning of the Berlin season being marked by the September Festival, the weeks in between have been filled by routine concerts and performances to which some guests added special lustre. The Harvard Glee Club astonished Berlin visitors as another revelation of the hardly to be surpassed standard of American choral singing. Carl Schuricht led the Philharmonic in a deeply moving performance of Bruckner's Seventh, which makes one wish that he might include this or another work of this composer in the programs of his forthcoming tour with the Vienna Philharmonic. The pianist Jakob Gimpel made a brilliant debut in Shostakovitch's Concerto for Piano, Trumpet, and String Orchestra. Martin Rich of New York's "Met" flew over for a concert with the Radio Symphony (the former RIAS Orchestra), the main attraction of his program being the Prokofiev Piano Concerto for the Left Hand (Op. 53) played by Siegfried Rapp. The East Berlin Komische Oper began with a very well received premiere of Dvorak's enchantingly melodious *The Devil and Kate,* the Staatsoper with a rather undistinguished new *Aida* (Rosvaenge as Radames, conductor: Konwitschny), and the Städtische Oper with its usual repertory performances, two nights of which had a special interest through the guest-appearance of American soprano Heidi Krall from the "Met" as Elisabeth in *Tannhäuser* (with Hans Beirer in the title role, Josef Metternich as Wolfram, and Gottlob Frick as Landgraf) and Desdemona (opposite Hans Beirer's Otello and Alfons Herwig's Iago), endearing herself to Berlin audiences as a more promising than already very accomplished singer and a lovely-to-look-at actress of no mean qualities.

HORST KOEGLER

Silver Jubilee of "Accademia Chigiana"

During the month of September the City of Siena celebrated the 25th anniversary of the foundation of its artistic pride, the "Accademia Musicale Chigiana." In 1932 Count Guido Chigi Saracini, last scion of one of the oldest, most distinguished, and wealthiest families of Italian nobility, a passionate music lover, founded, at his own expense this Institute for advanced musical studies. He converted a part of his marvelous 14th-century palace into modern classrooms, built an excellent concert hall, and opened his purse to the unlimited disposal of an organization consisting of outstanding music educators, a group over which he still exerts spiritual leadership and final judgment.

The School opened with 16 students; today it counts over 400, most of them from abroad. They come from all countries, from France and Persia, from the Americas, Scandinavia and Japan; and they settle for two summer months in this loveliest of Tuscan hill-towns in order to improve and perfect their talents in music. Instruction of every kind is offered, for voice and all instruments, organ, chamber music, and orchestral playing, conducting, composition, music for films, and classical dance. No beginners are accepted; examinations and tests for admission are rigorous. Whoever wants to enter the rank and file of that exacting artistic community, has to exhibit a high level of professional preparation. Prominent authorities, foreigners by no means excluded, are being invited to conduct the courses; a considerable number of Italian musicians who today occupy important positions in the national and international music life, have completed their education in this environment, equally fascinating for its natural and artistic beauty. At present, the Accademia boasts of its own orchestra, a Madrigal Choir whose non-professional members are recruited from among Sienese amateurs. Since its foundation in 1950 the Choir has acquired respect and admiration in several successful competitions. The "Quintetto Chigiano," a group of the Academy's professors, has won as much fame in international concert halls as the renowned "Quartetto Italiano," whose members sat down together to work for the first time 14 years ago, all of them hopeful students in the string classes, to perform the Debussy Quartet as a final examination test of their studies. This September they sat in the same hall, playing the same work, to give a record to their Founder and President and to the distinguished public of the festival of their outstanding achievements.

All musicians who have passed, as teachers or students, through the organization of Palazzo Chigi are regarded by the Count (now a white-haired old gentlemen) as his family, the so-called "Chigianisti." He takes a

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constant interest in their activities and greets all of them personally when they show up in Siena for its courses or festivals. The Institute also plays a considerable part in Italy's musicological studies, and its fine library has been widely used for research in the field of 16th- and 17th-century music and the promotion of publications related to this epoch. Special merit in the guiding of such research work is due to the American-born Secretary General of the "Accademia," Miss Olga Rudge, herself a remarkable and productive musicologist. The Sienese Festival Week, at the end of September, which follows every year the closing of the scholastic summer term, offers in the delightful small "Teatro dei Rinnovati" a short series of carefully staged and produced, mostly unknown, early Italian operas.

It seems natural that in an era of rising living and managing expenses, of inflationary trends in the whole of our economy, and of constant demands for higher wages and compensations, a bold artistic enterprise on so large a scale as this one cannot be supported indefinitely by the generosity of one Maecenas alone — at least, not in Europe. In fact, a few years ago, Count Chigi began to encounter difficulties in financing his growing project. The shortsighted policy of the Italian tax system—not only are deductions of funds employed for public benefit unknown, but quite the contrary, individuals are taxed according to their potential spending power, for whatever purpose! — did not make his task any easier. The Founder and President had to launch an energetic appeal to State and Province, attesting that his personal means would no longer be sufficient to continue his enterprise, equally important and beneficial for his city as for the whole of Italian music. Fortunately, after many controversies, the problems have been solved satisfactorily by ample contributions of the Government and the city itself.

The "Accademia Chigiana" may look with confidence to the future, which promises to be as brilliant as ever. Little or no publicity is being given to its activities; in the tourist offices of nearby Rome and Florence information about forthcoming plans and programs are by no means easy to get. "What would be the use?" asks the Count. "Our facilities are fully exploited, numbers of courses are growing from year to year, we have to refuse more and more applications for admission. Neither can the city provide accommodation in hotels or private homes for more guests. Concerts and productions are sold out anyway. So why bother about advertising? We do not like too big crowds. . . ." Thus, the "Accademia" remains, at least for the present, the much-coveted musical Mecca for a few hundred privileged musicians, who feel at home in Siena. Not in vain has the entrance arch of the main gate of Siena's antique ramparts been inscribed: "Cor magis tibi Siena pandit." (Siena opens it heart to thee wider than this door.)

GISELLA SELDEN-GOTH

JACOB LATEINER, *outstanding young American pianist, left on two days' notice for a tour of 35 concerts in 19 cities throughout Australia and Tasmania under the auspices of the Australian Broadcasting Commission.*

OBITUARIES

■ OTTOKAR CADEK, Professor of Music at the University of Alabama, head of the Violin Department and Concertmaster of the University Symphony Orchestra, died suddenly during a July 25th concert at Interlochen, Mich., where he was instructor and head of the Music Camp Violin Department. He was a native of Chattanooga, Tenn., where his father was founder and head for many years of the Cadek Conservatory of Music. Receiving his training and diploma from the Conservatory of Music, Zurich, Switzerland, Mr. Cadek became nationally known in this country as a member of the New York String

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DR. DOMINGO SANTA CRUZ, *distinguished Chilean composer, on the invitation of the Board of Directors of the Edward MacDowell Association, spent the month of August at "Hillcrest," the late MacDowell's home at Peterborough, N. H. Dr. Santa Cruz is seated at MacDowell's piano.*

Quartet, with which group he toured as first violinist, appearing in concerts from coast to coast. He was, since 1943, in residence at the University of Alabama and first violinist of the University String Quartet.

■ MAY BRAHE, well-known Australian composer, passed away at her home in Sydney, August 14, aged 70. Her real name was Dickson, the Brahe being a *non-de plume* under which she became famous as a writer of favorite songs—"Bless this House," " I Passed by Your Window," and others of similar lyric appeal. Miss Brahe lived in London during the many years when her songs were programmed by the world's greatest singers. "Bless this House" received national prominence when sung by Gladys Swarthout at the inaugural ceremonies for President Eisenhower.

■ FELIX BOROWSKI, music critic of the Chicago *Sun-Times*, died Sept. 6 at the Presbyterian Hospital, Chicago, aged 84. Mr. Borowski had also served as music critic for the Chicago *Evening Post*, the Chicago *Herald*, and the *Christian Science Monitor*. He was well known as a composer, lecturer, and as annotator of the Chicago Symphony Orchestra Program Notes (since 1908), and had been President of Chicago Musical College (1916-1925) and a lecturer at Northwestern University School of Music.

■ MRS. CLARA BARNES ABBOTT, an outstanding member of musical-cultural circles of Philadelphia, died recently at her Pennsylvania home. She was an active worker in the Matinee Musical club; was for several years in charge of the Foyer of the Academy of Music, under the late Edward Bok; she was head of the Philadelphia Music League, which developed into the Civic Bureau of Music with Mrs. Abbott as chief. Under her regime noteworthy accomplishments were the establishment of Robin Hood Dell for summer concerts and the sesqui-centennial music Festival "America" held at the Municipal Stadium, presenting a chorus of 5000 and attended by an audience of over 100,000. A daughter, Mrs. Jane Abbott Smith, survives.

■ MARIAN MACDOWELL, widow of one of America's greatest composers, Edward MacDowell, and herself one of the most eminent and beloved personages in music life, died in her Los Angeles home August 24th. Nearing her 99th birthday, Mrs. MacDowell retained to the end the buoyant interest and impetus that for half a century had promoted and inspired the achievements of writers and musicians. At the famous MacDowell Colony in Peterborough, N. H., which through her efforts developed from a small country home into a memorial to Edward MacDowell, an ideal retreat for concentrated artistic endeavor, many celebrated careers were

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inaugurated. In encouraging the talents of creative artists, Mrs. MacDowell's cooperation aided 16 Pulitzer Prize winners and helped in the production of some of the finest music of our time. "Heroic" is the word for her, a word used by President Truman in his citation to her in 1947 for her unselfish dedication, and repeated in the numberless tributes for her work these past 50 years in speaking, arranging concerts, enlisting sponsors, and in the gentle art of encouragement continually at the service of the gifted. In addition to collegiate honors, Mrs. MacDowell received the award of the National Institute of Arts and Letters and the Henry Hadley Medal.

INTERNATIONAL NOTES . . . . . .

George London made his South American debut on Sept. 21 at Buenos Aires' Teatro Colon in the title role of "Don Giovanni." . . . The **After Dinner Opera Company** began a four-week tour of Germany at Bremen on Sept. 18. The repertoire consists of three operas by contemporary American composers: "In a Garden" by **Gertrude Stein** and **Meyer Kupferman,** "Sweet Betsy from Pike" by **Mark Bucci,** and "The Pot of Fat" by **Theodore Chanler.** . . . "Medea's Meditation and Dance of Vengeance" by **Samuel Barber** was introduced for the first time this summer by **Fritz Mahler** in four European cities: Oslo, Vienna, Paris, Hamburg. . . . **Wolfgang Stresemann,** former musical director of the Toledo (O.) Orchestra, has been appointed General Manager of the Radio Symphony Orchestra of West Berlin. . . . The **Yugoslav State Company** of dancers, singers, and musicians will make its U.S. debut with three performances at Carnegie Hall, New York (Oct. 11, 12, 13). The company of 55 is entirely subsidized by the State through the Ministry of Education. The program, called "Slavonic Rhapsody," is an elaborate dance and music festival based on the rich and varied folk dances of the country. . . . **Moura Lympany,** celebrated British pianist, is on a six-week tour of Europe which includes appearances in Moscow and Leningrad with the London Philharmonic. It is said to be the first time a major pianist outside the Soviet Union has appeared on tour in Russia. . . . Pianist **Eugene List** and his wife, violinist **Carroll Glenn** are on an eight-week joint concert tour of the Far East under the International Exchange program sponsored by ANTA and the U.S. State Department. . . . **James Dixon,** musical director of the Iowa State University Orchestra, appeared recently as guest conductor with the State Orchestra of Greece, the first time in many months that a guest conductor has led the orchestra. . . . The **Berlin Philharmonic,** under the direction of **Herbert von Karajan,** returns in October for its second American tour: 34 cities, coast-to-coast. Of the seven major orchestras brought to America since World War II by Columbia Artists Management, this is the only orchestra to make a return visit. . . .

HERE and THERE

■ The "groaning Board" in this case does not mean that Thanksgiving is close on the calendar. It's the desk after vacation, loaded with news and prospective events for the coming season. And one of the releases tells us that handsome **Blanche Thebom,** the Met's star in mezzo realms, assayed her first soprano role, Elizabeth in "Tannhäuser" on Sept. 9th at the Stockholm Royal Opera. Press reports not having arrived, let's hope that this change-over in category will prove the exception. Miss Thebom's sumptuous Amneris and Dalila were also heard with the Swedish company.

■ A letter from the **Charles Haubiels,** currently in Nuremburg, did not bring information on this composer's-conductor's chores in Hamburg. Perhaps later? Mr. Haubiel was still under the influence of Bayreuth. But he apparently sympathized deeply with the Wagner family, who are reported to be shaking their heads from side to side slowly and sadly over the new staging of the great Richard's works. If after-life consciousness is possible, R. W. is probably stomping on his crown and wings and promising dire vengeance when and if he gets in touch with the younger generation.

■ **Julia Smith,** pianist-author, whose book, "Aaron Copland, His Work and Contribution to American Music," has recently been published, played an all-Copland program for the Dallas Federation of Music Clubs. Featured were Passacaglia, "Sentimental Melody," "Blues No. 4," "The Cat and the Mouse" Scherzo, the abstract Piano Variations, the "Four Piano Blues" and Piano Sonata (1939-41), incorporating American Folksong Style and what is described as Absolute Work. Mr. Copland stated that, to his knowledge, this was the first all-Copland concert to be programmed. It will be repeated with Miss Smith as soloist in Toledo, Ohio, Washington, D. C., and eventually in N. Y. C.

■ Back to London flew **Muriel Smith** after singing the "Carmen Jones" role and others that first made her a star in this country. The Wigmore Hall concert of last season in London has brought a demand for this fine mezzo-soprano to appear in concert and opera —although Miss Smith insists she has not relinquished the operetta stage. She began her tour Sept. 14 at the Manchester Festival, going to Scotland in October and to Ireland in November with a heavy schedule of recitals accompanied by **Gerald Moore.** Between engagements on tour, she will sing Ulrica in "Ballo in Maschera" the opening night at Covent Garden with Rudolph Kempe conducting, and later will be heard in the lead as Carmen under the baton of Rafael Kubelik, and in other major roles with the London Company. In January the artist sings her first symphony guest concert with conductor Herbert Menges. Similar engagements are listed for 1956-57.

■ From the Volga to Vegas is the flight in song made by **Jan Peerce**—which added a couple of extra "first performances" to his continually increasing list. The Press here and abroad has listed the famous tenor's triumphs in opera (the Bolshoi, Moscow) and concert for the audiences of the Soviet. His two-week engagement at the Desert Inn, Nevada, resulted in such thunderous acclaim that his engagement was extended for four weeks. San Francisco will hear Peerce in several of his best-known roles, after which he returns to join the Metropolitan Opera in our town.

■ The bright face and personality-plus artistry of **Fedora Barbieri** will once again adorn the 39th Street stage after the mezzo's two-year absence. There is 25 lbs. less of the diva, we are told, and she will sing the opening night's Adalgisa and subsequently, Azucena, Laura, and Amneris. Recent engagements included roles in Handel's "Julius Caesar," "Samson et Dalila" in Rome, "Adriana Lecouvreur" in Turin, "Don Carlos" and "La Forza del Destino" at the Florence Music Festival. "Il Trovatore" and "Falstaff" were recorded for Angel; "Linda di Chamounix" for Phillips; "La Favorita" for Cetra.

■ Speaking of recordings, an unusual one was brought as a gift by Henry E. Doney, President of Tiffany Recording Company. And it held especial interest for us—and for all lovers of pianism. It was a technically expert two-piano concert given by **Rudolph Ganz** and **Parthenia Vogelback.** The romantic school was represented by the Cesar Franck Prelude, Fugue and Variations, St. Saens' Scherzo, Chaminade's "Le Matin" and "Valse Carnevalesque," plus Schumann's Op. 46 Andante and Variations. The contemporary field was represented by compositions of Poulenc and Arthur Benjamin. A truly versatile and diverse exposition of music styles.

■ Franz Lehar's "The Merry Widow" will have a revival in Carnegie Recital Hall as the first seasonal production of the **Capitol Players,** headed by **Elizabeth Valdes** as artistic director. A new book with English lyrics by Charles George will be used, and Charles Purcell, star of Broadway enterprises, will act as consultant-advisor.

JOHN SEBASTIAN *and* ALEXANDER TCHEREPNIN *(at the piano) rehearsing the latter's Concerto for Harmonica and Orchestra, commissioned by Sebastian and premiered at the Venice I.S.C.M. Festival.*

DORIS OKERSON, *mezzo-soprano, returning from a 12-week tour of Europe with the Robert Shaw Chorale and Orchestra earlier this year.*

Boris Bakchy

ANDREA ZANNIS, *baritone, after successful appearances in South America, Cuba, and Bermuda, left for a world tour, including major cities of the Far East.*

SCHOOL NEWS

By GID W. WALDROP

University Composers Exchange Festival Announced

The fifth annual festival of the University Composers' Exchange, an organization of 85 members from 12 states, will be held on the University of Wisconsin campus Nov. 16-18. The Exchange was founded in 1950 by a group of composers in several universities of the Midwest to encourage the writing of American music. Members meet annually to hear new compositions and to exchange ideas.

Professor Robert Crane of the University School of Music is handling arrangements on the campus for the Festival. Five concerts, to which the public will be invited, have been scheduled.

A New Summer School Of Music in England

Mills Music, Ltd., has become the first music publisher in England to establish a summer school of music, complete with a faculty of England's foremost musicians and teachers. This school, located in England's picturesque countryside, is open to all musicians and students of composition. Those compositions that show merit will be given particular attention by the resident orchestra under the direction of Charles Groves.

Catholic University Dedicates New Plant

A new $250,000 addition has been built on The Catholic University of America Music Building with air-conditioned practice rooms, teaching studios, classrooms, a library equipped with two record-listening booths, and a spacious Rehearsal Hall connecting with the Music Auditorium stage. The new addition was completed in June this year and was in readiness for the Summer Session.

Formal dedication ceremonies were held on July 10 by the Most Rev. Bryan J. McEntegart, Rector of the University. Participating in the dedication were Dr. Roy J. Deferrari, Secretary General, and Dr. John Paul, Head of the Music Department.

PREMIERE PERFORMANCES

■ The University of Southern California School of Music will present on Nov. 17 the first performance anywhere of John Gutman's new English adaptation of Offenbach's opera *The Tales of Hoffmann*. The performance will be conducted and directed by Dr. Walter Ducloux, head of the S.C. opera department, with settings and costumes designed by drama professor John E. Blankenship.

■ The Studio of Rocky River, Ohio (Frederick Koch, director) presented the first U. S. performance on June 28 of Michael Head's amusing operetta for children, *The Bachelor Mouse*. This new operetta is published by Boosey and Hawkes.

■ **Jonel Perlea**, head of the Manhattan School of Music's orchestral department, conducted the first European performance of Tchaikovsky's "Joan of Arc" at the Perugia Festival of Italy on Sept. 30.

■ Mr. Richard Willis, of the music faculty of Shorter College, Rome, Ga., has just finished work on a composition commissioned by the Provincetown, Mass., Symphony Society. The commission was arranged through Joseph Hawthorne, conductor of the Toledo Symphony and conductor of the Provincetown Symphony during the summers. The work, which is called "Prelude and Dance," was premiered in Provincetown in August, and will also be performed in Toledo during the coming season.

COLLEGE PRODUCTIONS

■ Gluck's classic opera, *Armide*, will be presented by the Opera Department of Hartt College of Music in Hartford, Conn., this season in honor of the 15th anniversary of Hartt Productions. John Gutman, assistant manager of the Metropolitan Opera House, has been commissioned by the Hartt Foundation to prepare the English adaptation. Dr. Moshe Paranov, Director of Hartt, will be the musical director, and Dr. Elemer Nagy, head of the Opera Department, will design the scenery and costumes, and be in charge of stage direction.

Pianist ROBERT GOLDSAND *(right) was awarded the Doctor of Letters degree by Miami University (Oxford, Ohio) at the Summer Commencement exercises. Dr. Goldsand, who for the past three summers has conducted a four-week piano workshop on the Miami campus, is shown with George F. Barron, Dean of Miami's School of Fine Arts.*

■ Howard Mitchell, conductor of the National Symphony Orchestra, will appear as guest conductor of the Little Orchestra of Baltimore at the Nov. 13 Candlelight Concert of the Peabody Conservatory. Reginald Stewart, regular conductor, will be soloist for this event, playing the Ravel Piano Concerto in D Major.

■ Louis Krasner, Professor of Violin at Syracuse University, has announced the expansion of the subscription series of the Krasner Chamber Music Ensemble to include five chamber music concerts for next season. Guest artists for the season include Sigund Rascher and Lukas Foss.

FACULTY APPOINTMENTS

■ Dr. Claude Almand, Dean of Stetson University School of Music, has announced the appointment of Ruth Diane Burlingham as Instructor in Piano and Theory, and Paul Rogers Jenkins, Jr., as Instructor in Organ.

■ The University of Wisconsin School of Music has made the following additions to its faculty: Lois Fisher of Oberlin Conservatory will be assistant professor in the vocal department; Asst. Prof. Orville Shetney will teach theory and applied music; and Edward A. Mirr will join the staff as instructor in brass instruments and assistant band director.

■ Robert F. Egan, Director of New York's Henry Street Settlement School, has announced the appointment of the American pianist Leonard Shure to the piano faculty, and Paul Vermel as conductor of the School Orchestra.

Northwestern University School of Music

Evanston, Illinois — George Howerton, Dean

EDUARDO FIORELLI

Concert artist and teacher

has been appointed Assistant Professor of Violin. In addition to teaching on the college level, he will head the Stringed Instruments Section of the Preparatory Department, which trains young artists between the ages of six and seventeen.

JOHN BROWNLEE

FACULTY APPOINTMENTS

■ John Brownlee, distinguished baritone of the Metropolitan Opera Company, has been appointed Director of The Manhattan School of Music, New York City. He succeeds Dr. Janet D. Schenck, founder of the School, who will now serve in a new position created by the trustees with the title of "Trustees' Representative to the Administration," and as Director Emeritus.

Associated with the Manhattan School of Music for the past three years as head of its Voice and Opera Departments, Mr. Brownlee will continue his singing career as well as his activities as President of the American Guild of Musical Artists.

Born in Australia of Scotch descent, Brownlee began a naval career before turning to music. He made his debut with Dame Nellie Melba in 1926 at her farewell appearance at the Royal Opera House, Covent Garden, and became a permanent member of the Grand Opera of Paris in 1927. He has sung leading roles with the great opera companies of the world and has been with the Metropolitan Opera Company since 1937.

■ Paul Matthen, bass-baritone, has been appointed to the voice faculty of Boston University School of Fine and Applied Arts. Matthen has been singing leading roles in the State Opera of Stuttgart, Germany.

■ The Minneapolis College of Music announces five new faculty members for the fall term. Ronald Balazs, violinist, member of the Minneapolis Symphony Orchestra, will be in charge of the College Ensemble Class, and will give private lessons in violin. Harlan Ebert will teach clarinet and saxaphone. William Wilke will be in charge of the College Band Classes and conduct the college orchestra. Other new members are Irene Thurk, flutist, and Russell Rose, voice teacher and choral conductor.

■ Two new appointments to the Northwestern University music faculty have been announced by Dean George Howerton. Eduardo Fiorelli has been appointed assistant professor of violin, and Jerome W. Stowell will be a teaching associate in clarinet. A concert violinist, Fiorelli has given recitals and appeared in chamber music concerts in leading American cities.

CONTEST ANNOUNCEMENTS

■ The importance of the tape recorder as a significant educational tool was highlighted by the announcement in New York that **Audio Devices' Educational Awards** have been established to increase the effective use of magnetic tape and disc recording in schools and colleges. The Awards, by Audio Devices, Inc., will total over $16,000 in sound recording machines, magnetic tape and discs for the 1956-57 school year.

In giving details of the Awards, Mr. Haynes, vice-president of Audio Devices, explained that entries may be made by two classes of educational institutions in the United States, its possessions, and the Dominion of Canada. Class I includes all public, private, or parochial junior and senior high schools; Class II, all junior and senior colleges or universities. Similar awards will be granted in each of these two classes.

First award in each of the two classifications will be $2,000 worth of tape or disc recording machines, plus $500 worth of tape and/or discs, plus a bonus of $250 worth of tape or discs for Audio Devices distributor endorsement of entry blank. These and 64 other valuable sound recording equipment and tape or disc awards will be donated to the schools and colleges which, in the opinion of qualified judges, plan to make the most effective use of the recording equipment offered by Audio Devices, Inc. Schools and colleges whose entries are judged best are free to choose any type of recording machine, as well as the type of Audiotape or Audiodiscs they believe best suited to their requirements. Further details and application blanks for the Audio Devices' Educational Awards may be obtained by writing directly to Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.

■ **The American Academy in Rome** is again offering a limited number of fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies.

Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning October 1, 1957, with a possibility of renewal. The Academy favors a two-year fellowship. Though there is no age limit, the Academy aims to give the awards to young persons of outstanding promise, when such candidates apply. The fellowships carry a stipend of $1,250 a year, round trip transportation between New York and Rome, studio space, residence at the Academy, and an additional travel allowance. Special research fellowships, offered only in classical studies and art history, carry a stipend of $2,500 a year and residence at the Academy.

Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office by December 31, 1956. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

■ The 1957 competition of the **Northern California Harpists' Association** offers a cash prize of $200 for a harp solo and $200 for a composition featuring harp with other instruments or voices. Additional information may be obtained by writing to Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkely 8, California.

■ **Fort Collins Symphonic Society,** Fort Collins, Colorado, is sponsoring its Second Annual Young Artist Competition. First prize is a cash award

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of $100 and an appearance as soloist with the Fort Collins Civic Symphony Orchestra on March 10, 1957. Second prize is a cash award of $50. Both winners will receive consideration for a four-year applied music scholarship at Colorado A & M College. Prizes will be awarded following the winner's performance with the orchestra. Students must be recommended by their high school instrumental music director or private music teacher. Auditions will be on Saturday January 25, 1957, at the Music Building, Colorado A & M College. Students must come on their own responsibility and expense. Accompanists will be provided. There will be a reception honoring all contestants after the auditions, at which time winners will be announced.

■ The $1,000 **Benjamin Award** for a "restful" musical composition, offered through the North Carolina Symphony Society, is granted annually by Edward B. Benjamin of Greensboro, N. C. Details of the Award can be had by writing the North Carolina Symphony headquarters at Chapel Hill. Winner of the Award is assured of at least one performance by the North Carolina Symphony Orchestra during the current or next following season.

Compositions must be "restful" in character, in the spirit of a reverie, andante tranquillo, adagietto, or adagio non troppo. Not to exceed 10 minutes in length, compositions must be written in one movement of any form and should not be written for piano and orchestra, or with any choral parts. Only conductor's scores (ink copies) should be submitted, sent prepaid to the North Carolina Symphony Society, Box 1211, Chapel Hill, N. C., and postmarked not later than December 31. There is a $5 entrance fee for office handling and charges.

RECENT PRIZEWINNERS

■ Four Americans recently won prizes of 1,000 marks ($238) each in an annual competition for young musicians. They are Elizabeth Wrancher of Indianapolis, singer; James Mathias of Dallas, Tex., pianist; and Allan Grishman and Joel Ryce, both living in Amsterdam, the Netherlands, a violin-piano duo. Two hundred musicians from all over the world appeared in the competition conducted by **West German radio stations.**

■ The annual **Fromm Music Foundations Award** to the most promising composition student in the Aspen Music School was divided among three students this year. The winners of the coveted award were: Benjamin Boretz, 89 Chambers St., Boston, Mass.; Walter Buczynski, 775 Dundas St., Toronto, Canada; and Louis Gordon, 2240 Hermann Dr., Houston, Texas. The students are all working under Darius Milhaud, the famed composer, who divides his teaching time between Aspen, Mills College in California, and the Conservatoire in Paris.

■ Winners of the **Chicagoland Music Festival** vocal contest, presented with the Festival Orchestra (Henry Weber, conductor) on Soldiers' Field at the 27th annual Festival (August 19), were Barbara Leichsenring, dramatic soprano of Mt. Prospect, Ill., and Carl W. Kaiser, lyric tenor, of Osceola, Indiana. Both young artists, who are students at the Indiana University School of Music, were given appearances on WGN-TV's "International Cafe" and "Dial 9 for Music" shows, and will be presented this fall on Ed Sullivan's show.

■ Sunya Lindseth, soprano and artist student of Frances Grund at the American Conservatory of Music, Chicago, has recently been announced winner of a special scholarship awarded by the **Federal Republic of Germany,** by Kenneth Holland, President of the Institute of International Education, New York City. The German grant covers travel, tuition, and maintenance at any institution of higher learning in West Germany. Miss Lindseth will study opera in Munich, and leaves for Europe on the *M.S. Berlin,* October 17.

■ Robert Kerns, 24-year-old baritone soloist with the Air Force Band and Symphony Orchestra in Washington, D. C., was selected winner in the fifth annual audition for young singers sponsored by the **Friday Morning Music Club** of that city, which was held in the Cosmos Club Auditorium.

■ Announcement that first prizes of $175 each in the 14th Annual Young Composers Contest of the **National Federation of Music Clubs** have been awarded to Ramiro Cortes, a pupil of Halsey Stevens at the University of Southern California, and Robert Lombardo, a pupil of Arnold Franchetti and Isadore Freed of the Hartt College of Music, Hartford, Conn., is made jointly by Mrs. Ronald A. Dougan of Beloit, Wisconsin, president of the Federation, and Elliot Weisgarber of the faculty of the Woman's College, University of North Carolina, the contest chairman. A second prize of $125 went to Donald Jenni of Milwaukee, a pupil of Leo Stein at De Paul University in Chicago.

STUDIO NOTES

■ Solon Alberti has returned from his 25th season of summer master class and private teaching in the South and West. It was this teacher's 11th class season in Salt Lake City and his 6th as director of the workshop at the University of Utah. In Boulder, Colo., Mr. Alberti was faculty lecturer for the workshop sponsored by the National Association of Teachers of Singing, and at each workshop presented a program of his songs with class members as soloists. News on activities of students in Alberti's New York Studio: Lucretia Farre, soprano, has been singing with great success in West Germany and Switzerland during the past year; Catherine Johnson, soprano, was soloist for the Annual Wagner program with the Denver, Colo., Band in August, and appeared also in New York City, Salt Lake City, and Boulder in recital and oratorio. Heard in several oratorios at the Park Christian Church were Antonio di Rienzo, tenor, and sopranos Rose Mary Tiernan and Catherine Johnson. Carmon Caplinger, bass, was engaged for the entire summer season at the Brandywine Theatre in West Chester, Pa. Betty Hairston, soprano, sang the *Carousel* lead in the same theatre. Anita Halgen, soprano soloist of the Zion Lutheran Church of Brooklyn, was heard in recital at Carnegie Recital Hall in May. Other recitalists were sopranos Amanda Kemp, in Kansas City, Kansas, and Beryl Layne, for the Scarsdale Women's Club. Peggy Baker sang the Marsha role in *The Chocolate Soldier* during its two-week run in St. Louis and is now on tour with the Ford Industrial Show.

■ Community Opera, Inc., of N.Y.C., has received a citation from Lane Bryant for volunteer service to the community. This puts the opera group in line for the $1000 Lane Bryant Award to be presented this November. Community Opera, a non-profit organization, has staged 126 performances of 20 operas during the three years of its work. These have been presented with costumes, scenery, and a two-piano or small orchestra ensemble accompaniment. On its list of accomplishments are 22 lecture-concerts and 22 broadcasts over WNYC. The auditoriums have included the Brooklyn Museum, the Staten Island Museum, the New York Historical Society, schools, hospitals, and similar places. A special feature has been opera appealing to children and youth groups, such as *Haensel and Gretel* and *Amahl and the Night Visitors.*

■ At the Detroit Institute of Musical Art the Opera Workshop, directed by Anthony Marlowe, has completed a successful series of performances of scenes and excerpts from *The Barber of Seville* (Rossini), *Traviata,*

(*Continued on page* 31)

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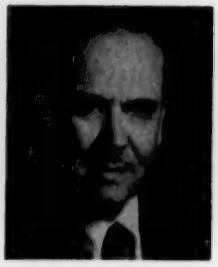
UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE



Right: JAMES REISTRUP, *an adjudicator for the Guild in piano, and also for the annual Composition Test, was recently re-elected President of the District of Columbia Federation of Music Clubs.*

Left: JOAN MELTON, *who was "Miss North Carolina" in a competition sponsored by the State Junior Chamber of Commerce, is also a gifted pianist. Entered in Guild Tournaments for 13 years by her teacher, Annyce Worsham, she is the winner of several cash awards in the International Recording Events sponsored by the Guild each fall, and is the youngest soloist ever to appear with the North Carolina Symphony. She is now studying with Robert Carter at East Carolina State College.*

Guild Auditions, interrupted by the war, have resumed again in Hawaii. Robert Vetlesen of San Francisco, who conducts a camp in Hawaii each summer, heard 69 students there for the Guild this year.

David Saperton gave a recital at Brooklyn Academy of Music Sept. 28.

Leo Podolsky will visit Los Angeles every three months, to give a two-week course for credit at the Los Angeles Conservatory of Music and Arts. This summer he presented, along with his own course, Morris Hutchins Ruger, Ardella Schaub, Elliot Griffis, Radie Britain, and Hall Perrin. At the Sherwood School in Chicago Mr. Podolsky gave his annual seminar for 117 teachers.

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The Turtle Bay Music School offers Bruce Simonds of Yale, and Gibner King, accompanist, in two unusual courses for pianists.

Dorothy White, a Guild Paderewski Medal Winner of Texas, will appear with the Brooklyn Philharmonia, Siegfried Landau conducting, Dec. 15.

Alma Leighty, chairman of Guild activity in Altoona, Pa., has just returned from the music festivals in Europe. Stella Parrish of Altus, Okla., is glowing about Mexico and expects to go to Europe next year.

Frederic Libke's pupil, Bonnie Jean Harrel, is an Oklahoma winner of the Guild Paderewski Medal and $100 prize, and has won, to date, 24 medals and $300 in cash.

The Seattle Guild chapter is organized as a local music club within the framework of the national organization, for the purpose of presenting recitals, holding discussions, and planning for the annual Tournaments. Frances Duffy remains general chairman, and the new officers are: Evelyne I. Carlson, Marguerite D. Harman, Vivienne Pretzer, and Gertrude Wilson. The retiring president is Corry F. Celli.

On Oct. 7 Johan Franco's Fifth String Quartet will be broadcast by the North Carolina Quartet over the New York City station, WNYC. Mr. Franco will also accompany Theresa Minnocci in a group of his songs.

An official of the Census Bureau says that the population of the U.S. is increasing at the rate of 7,200 a day. Apparently music teachers are not going to be less busy.

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THE DANCE

By ROSALYN KROKOVER

■ The Royal Danish Ballet has come to town. This venerable company, with an unbroken tradition of some 200 years, opened its American tour on the evening of Sept. 16 at the Metropolitan Opera House. A capacity audience, obviously determined to be friendly, was on hand. The Danish and American national anthems were played and then the company settled down to work with *La Sylphide* and *Graduation Ball*.

After watching the group of three performances, several conclusions can easily be drawn. This is the most gentle company that has ever come to America. It is not a knock-'em-dead outfit. Rather it is genial, with a unique repertoire of traditional ballets, a tremendously authoritative background, and an equally disciplined body of dancers. The corps de ballet is peerless, easily the superior of any that we have seen in this country. The solo dancers are a pleasure to watch. Never does one see a misplaced line, a sloppy attack, a breach of taste. These are artists, and superbly trained ones.

The emphasis is never on virtuosity, though the dancers in the group are technically equal to anything. Ensemble is the keynote here, as it has to be in the old-fashioned repertoire that is the company's glory. No other company has so many 19th-century ballets in the active repertoire. *La Sylphide* goes back to 1836; *Napoli* to 1841. Both of these are Bournonville ballets; this great choreographer and dancer was associated with the Danish Ballet for many years. It is not that the modern repertoire is neglected. Ashton, Balanchine, Robbins, Fokine—all figure in the company's routine. But these choreographers are not unknown quantities to American audiences, whereas Bournonville is.

To look at the Bournonville ballets needs considerable readjustment for audiences conditioned to the customary Russian and modern fare. For these are of a vanished age; tintypes if you will. They are sentimental, and they lack the brilliant technical vocabulary which so excites contemporary American audiences. Yet any observer who refuses to reorient himself does himself a disservice. For the ballets have considerable charm, even today, and a work like *La Sylphide* has a good deal of choreographic ingenuity. In it can be seen the seeds of *Giselle* and *Swan Lake* and the entire classic and romantic schools. And while *Napoli* does have its faltering moments, especially an interminable tarantelle in the last act, it too is something that every intelligent person must make an effort to see. The pantomime—and there is very much of it—is beautifully done, and an entire age is re-created.

Dream Pictures is of a later school, choreographed in 1915 by Emilie Walbom. In effect it is a series of divertissements, drawn together by a slender thread of plot involving Hans Christian Andersen and invoking *commedia dell' arte* figures like Polichinelle and Columbine. Here too the humor is restrained, the choreography clear and to the point, and the music (by Denmark's "Strauss of the North," H. C. Lumbye) delightful. No fireworks, no great excitement, but always a gentle, subdued charm.

Arnold Eagle

In the Danes' own favorite ballet, Napoli, *Fra Ambrosio* (JAN HOLME) *blesses the betrothal of the beautiful Neapolitan street-girl Teresina* (MONA VANGSAA) *and her fisherman lover* (BORGE RALOV).

The two ballets (at the time of writing) in which the Danish company could be compared to local counterparts, were *Chopiniana* and *Graduation Ball*. *Chopiniana* was the original name Fokine gave to *Les Sylphides* (with a ballet named *La Sylphide* in the repertory it is no wonder that the Danes settled on *Chopiniana* as a title), and he personally staged the ballet for the Danish group in 1925. This version differs quite extensively from the one normally encountered. The corps de ballet often has unorthodox (to our eyes) groupings, and some of the solo dances have been altered. Yet the flavor of *Les Sylphides*, as we know it, is never missing, and the Danish Ballet danced it flawlessly: a little impersonally, perhaps, but with style, tradition and effortless ease.

Graduation Ball bounded gaily along. This version is in effect identical with Ballet Theatre's, and it was performed with *joie de vivre* by a handsome and accomplished cast. One difference was that the role of the Principal was danced by a woman; and for once the slapstick that has marred recent New York performances was missing.

The women (again, at the time of writing) who have taken major roles are Margrethe Schanne, Birthe Scherf, Mona Vangsaa, Kirsten Ralov, Inge Sand, and Mette Mollerup. Scherf, Ralov, and Mollerup are the soubrette types—pretty, vivacious, with excellent techniques. Vangsaa is a lyric dancer of the Fonteyn type. She has beauty, lightness, a pure line, and about everything else that goes to make a ballerina. Schanne does not have quite Vangsaa's floating quality but is an artist of the utmost dependability, equally at home in the subdued grace of *La Sylphide* and the flirtatious flutterings of Columbine in *Dream Pictures*. All of these girls are excellent stylists and actresses. Vangsaa made a fetching picture as Teresina in *Napoli*, just as Scherf in the role of Effy in *La Sylphide* was as pert as a Scotch doll.

As for the men, there are a good half-dozen first-class dancers, but so far the standout easily has been Henning Fronstam as James in *La Sylphide*. Tall, well-built, a considerate and gallant partner, a brilliant soloist, a good actor, he is probably one of today's top male classic dancers. He did a brief series of sharp entrechat-six that were startling in their chiseled perfection. He is no mere acrobat, however, and he has warmth in addition to a flawless line.

The company also has some fine character dancers. Never has there been a witch with the particular brand of malevolence that Niels Bjorn Larsen displays in *La Sylphide*. Svend Frik Jensen and Arne Melchert also have contributed telling characterizations. Borge Ralov, who took the lead in *Napoli*, is an exuberant dancer: not the most brilliant of technicians, but accurate and dependable. Frank Schaufuss danced the male role in *Chopiniana*. He is a dancer along the lines of Kronstam—tall, slim, aristocratic. Then there is Stanley Williams, who has a startling physical resemblance to Hugh Laing, and who is an assured technician with pleasing stage deportment. Decidedly the Royal Danish Ballet is fortunate in its male contingent. And decidedly the Danes are fortunate in their company.

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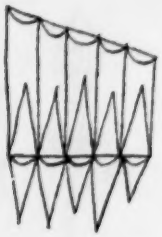

GENERAL REVIEWS

Frederick Werlé

■ RONGWEN MUSIC, INC., an auxiliary company of Broude Brothers, was founded for the express purpose of fostering the publications of contemporary composers. For many years, Broude Brothers has been known for its high standards in the selection of works published as well as its excellent job of engraving. These high standards are maintained in the publications of Rongwen Music, Inc. The following outstanding works have recently been issued:

JOAQUIN NIN-CULMELL: *Sonata Breve for Piano.* Through the use of mordents, modal quality, and certain keyboard patterns, the composer has created a thoroughly delightful work. Its three short movements have a decided archaic flavor mixed with an atmosphere of French impressionism. The final movement is an admirably conceived Fugue which builds to a powerful climax. The Sonata is a short, compact and skillfully written work which has an immediate appeal for performer and audience. Price $1.50

VERNON DUKE: *Sonata ("Souvenir de Venise") for Piano or Harpsichord.* The plan of this short Sonata somewhat resembles the French Overture of the Baroque period. Beginning with a stately movement marked Grave, it moves to a lively and brisk allegro, returning again to the stately character of the beginning. The work contains some unusual chordal structures, lively pianistic patterns, and meter changes. Price $1.50

ALEXEI HAIEFF: *Three Bagatelles for Oboe and Bassoon or Harpsichord* (Piano). These three short pieces are conceived in such a way that they are playable on the harpsichord, piano, or as a duet for oboe and bassoon. The first Bagatelle is rather capricious and very effective with intricate rhythms and numerous changes in time signatures. The second is a very expressive Andantino, while the last of the set is a lively Gigue. Price $1.50

JAIME MENDOZA-NAVA: *Tres Danzas Bolivianas.* The three pieces entitled Camba, Kolla, and Trenzas are based on popular Bolivian Creole dance rhythms effectively written for the piano. The Camba features the harmonic interval of a major seventh in varied syncopated rhythms; in the Kolla the composer imitates an instrumental ensemble composed of Sikus and various types of drums. The final Trenzas contains some interesting polytonal chordal effects, sudden dynamic changes, and rhythmic devices. The work as a whole makes a very effective and appealing concert piece. Price $1.75. The new 1956-57 catalogue listing all new publications is now available.

■ ALEC TEMPLETON, INC., is also making an important contribution to contemporary music through its publications by some of America's foremost composers. The following items are just a few of an impressive list of piano works:

PAUL CRESTON: *Sonata Opus 9 for Piano.* This ambitious work is conceived on a large scale. It is a powerful work, extremely pianistic, and in every way a most important contribution to contemporary piano literature. Throughout its four movements, there is constant evidence of the composer's skill and excellent musical taste. It is an ideal choice for the concert pianist who is looking for a large, substantial work by an American composer. Price $2.50. The same composer's FIVE DANCES (Op. 1) contain some original and effective writing, unusual chord structures and rhythmic devices. The dances are entitled Daemonic, Primitive Idyl, Villanella, Sarabande Lugubre, and finally a brilliant Tarantella. Price $1.75

BENJAMIN LEES: *Toccata.* This short, tightly knit work has a constant driving force which builds to a powerful climax. It is well written for piano and would make a highly successful closing piece. Price $1.00

■ DOW MUSIC PUBLISHERS (sole agents, C. F. Peters Corp., New York), has issued several fine Sonatas for Violin, Viola and Cello with Piano by the American composers Lockrem Johnson and John Verrall.

LOCKREM JOHNSON: *First Sonata for Cello and Piano* (Op. 33). The first of this two-movement work begins quietly and mysteriously in the lowest registers for both instruments. The composer uses a basic motive which is gradually spun out as the movement progresses. An unusual feature of the first movement is a cadenza for the two instruments. The sprightly second movement is preceded by a short introduction resembling a cadenza. The cello part covers a wide range and makes some rather severe demands upon the performer, while the piano part is less taxing. Altogether it is a very impressive work of originality, taste, and skill. The composer has a number of sonatas to his credit—six for piano, three for violin, and two for cello. In 1952 he was awarded a Guggenheim Fellowship for his chamber opera "A Letter to Emily."

JOHN VERRALL: *Sonata No. 1 for Viola and Piano.* Since the sonata literature for the viola is somewhat limited, this recently published work will undoubtedly be a welcome addition. Although Mr. Verrall has written successfully for almost all media, he has especially distinguished himself in the field of chamber music with a number of string quartets, trios, sonatas, etc., to his credit. The Viola Sonata No. 1 is cast in the usual three movements — a moderate first movement with an upward, surging theme in the viola covering more than two octaves; a broad, sustaining slow movement; and an energetic, rhythmic finale. It is a strong, tightly woven work, original in conception and clear in structure. String players would do well to investigate both of these sonatas.

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SACRED VOCAL

Leon Carson

"MY REDEEMER," William Billings. Galaxy Music Corp., New York. $.15

A free arrangement by Robert L. Sanders for 4-part (SATB) chorus, to be sung a cappella, based on tune from "Psalm Singer's Amusement 1781." Text by John Relly. Rehearsal accomp. Fine harmony and a general spirit of simple devotion throughout. Vocal range and tessitura easy. For general or communion service. Perf. time 2 min. 4 pages.

"LORD GOD, WHO ART FRIEND," Solon Alberti. Galaxy Music Corp., New York. $.20

An anthem of considerable length for 4-part (SATB) chorus, with appropriate accomp., for organ or piano. Text, on the true brotherhood of man, is by Margaret Bristol, to which the music has been carefully and effectively set to enhance its strength and intent. Short soprano obbligato, supported by four-part humming. Range and tessitura normal. Suitable for general or memorial service. Perf. time 2 min., 40 sec. 8 pages.

"O TASTE YE AND SEE," Paul Tchesnikoff. Boosey & Hawkes, Inc., New York. $.20

Walter Ehret has skillfully edited and arranged this short 3-page Tchesnikoff work in 4-part (SATB) form for mixed chorus. Optional use of piano or organ accomp. The old Russian pronunciation of "Alleluia" in five syllables has been carefully adhered to. Easy vocal range, that of the soprano being unusually low.

"THY WILL BE DONE," Mana-Zucca. Congress Music Publications, Miami, Fla. $.25

A well-harmonized anthem for 4-part (SATB) chorus. The music has been set impressively by the composer to the varying moods of a text of consecration written by John W. Bratton. The musical style is in general simple and straightforward, gradually working to a powerful conclusion on the title words "Thy will be done." The piano accomp. also increases with chordal intensity towards the end. Vocal range and tessitura in all parts is normal. Suitable for general service. 8 pages.

"CHORALES AND MOTETS," Edited by Matthew N. Lundquist. Summy Publishing Co., Chicago, Ill. $1

Here is a splendid collection of 11 finely harmonized chorales and motets of varying lengths, edited for contemporary use by 4-part (SATB) chorus. They are arranged for easy singing in so far as range and tessitura are concerned. These works cover the 16th through the 19th centuries. A classified index shows which music is suitable for use during Advent, at Christmas, Eastertide, for Missions, General and so on. 30 pages.

"PSALM 51," Theron Kirk. Summy Publishing Co., Chicago, Ill. $.25

An excellent, dignified musical setting of the well-known Psalm text "Have mercy, O God, have mercy upon me" for 4-part (SATB) mixed chorus. To be sung a cappella; rehearsal accomp. For successful execution requires a well-balanced choir capable of finely integrated unaccompanied singing, although the music, which calls for intermittent double parts in soprano and bass sections, is not too difficult. No incidental solos. Range and tessitura normal. Perf. time 3 min., 35 sec. 7 pages.

"OUR BLEST REDEEMER," David H. Williams. The H. W. Gray Co., Inc. (Agents for Novello & Co., London) New York. $.60

A short, melodious solo, reverent in spirit and calm in feeling, for medium high voice, with simple but effective text by Harriet Auber (1829). Organ accomp. Range and tessitura easy. Suitable for general and communion service. 3 pages.

SECULAR CHORAL

Leon Carson

"TWO SONGS," Ramiro Cortes. Boosey & Hawkes, New York. $.25

"To the Old, Long Life": A fast-moving, spontaneous composition for 4-part (SATB) mixed voices, with text in a light vein from Ben Jonson (1573-1637). Two charming verses. To be sung a cappella; rehearsal accomp. Part of the melody is carried by bass section. Easy vocal tessitura and range. 4 pages.

"Slow, Slow, Fresh Fount": A delightful contrasting number for 4-part (SATB) chorus, set to words of Ben Jonson. Sung a cappella; rehearsal accomp. Music is slow moving and calls for alternating sustained legato singing and flexible, fluently executed passages. Requires well balanced, efficiently trained choral body to interpret successfully. Normal range. 5 pages.

"THE VALE IS NARROWED BY THE MIST AND CLOUD," Benjamin Lees. Carlvi Music Co., Ltd., Hollywood, Cal. $.25

A generally melodic and interesting composition for 4-part (SATB) chorus, set to unusual text from the Coleridge Notebooks. The latter gives off a sense of the atmospheric, to which the composer has applied his music, in decidedly contemporary fashion, with care and a considerable degree of success. The vocal range and tessitura are suitable for all voices with the exception of the tenor, which has some unvocal scoring. Piano accomp. 5 pages.

"TO THE BLUE SKY," Benjamin Lees. Carlvi Music Co., Ltd., Hollywood, Cal. $.25

This is another atmospheric number for 4-part (SATB) mixed voices, with frequent sustained phrases, requiring well-coordinated legato singing. Text from the Coleridge Notebooks. An effective supporting piano accomp. Composer obtains choral effects through use of more or less widely separated vocal lines of the various sections, resulting in unusual tonal combinations. Here again a considerable portion of the tenor scoring is not compatible with normal tenor range. 4 pages.

"LULLABY," David S. Cooper. Carl Fischer, Inc., New York. $.20

A charming, well-harmonized andante work for 3-part (SSA) treble voices, set to traditional words. Appropriate piano accomp. The general spirit is one of repose, tenderness and quiet, and the music, although comparatively simple, demands fine, flexible vocal treatment and clarity of diction. General range and tessitura normal; requires deep alto voices on third part. 4 pages.

STUDIO NOTES

(Continued from page 26)

Butterfly, Martha, and *Aida.* The coming sessions promise full performances of *Faust, The Barber, Cavalleria, Gianni Schicchi.* Mr. Marlow's activities at Mercy College, Detroit, included a presentation of *Amahl and the Night Visitors,* seven progams on Educational TV titled "Folks Like You," based on American folk songs; the *Amahl* opus on TV by request and shown on kinetescope through the colleges on a non-professional arrangement with NBC permission; three performances of *The Desert Song* for SRO houses. Mercy College plans, under Mr. Marlow's direction, a Concert and Lecture Series which will present Goyas Matteo, Ferrante and Teicher, the Englekinder, Herva Nelli, and the Community Center Symphony. Recently Anthony Marlow was awarded the Order of St. Genesius for Direction by Mercy College. Conducting choral ensembles, the operas, and his own teaching in the Voice Department and solo recitals keep this well-known tenor, formerly a member of the Metropolitan Opera Association, Covent Garden and La Scala, Milan, completely busy with a heavy schedule.

THE GRASS

(Continued from page 6)

Summing up: Let me say, by all means go to Europe. A cultured person should, ideally, be a worldfarer. But to travel across the ocean, at great effort and expense, to find the same musical enjoyment available at one's doorstep, especially if one is living in New York, puts music in somewhat the same case as the prophet who is not without honor except in his own country. Or, as Mischa Elman remarked, when I met him after my return on the home stretch of 57th Street: "People prefer to travel miles and miles, sit on wet grass, and eat hot dogs rather than take a five-minute ride to Carnegie Hall or the 'Met' and hear better performances in comfort."

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